

JANUARY, 1898

The Etude

WITH SUPPLEMENT

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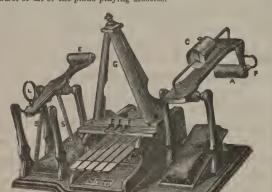
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MUSICAL literature plays an important part in a well-rounded musical education. The following may be mentioned as being of particular value: Talks with Piano Teachers, by Emma Wilkins-Gutmann. Introduction to the Interpretation of Beethoven's Pianoforte Works, by A. B. Marx, and the Natural Laws of Musical Expression, by Hans Schmitt.

The above list, on account of limited space, is necessarily more suggestive than exhaustive.

WRITER IN "The Musical Opinion" presents some interesting facts in regard to keys and the character supposed to belong or inhere in each. He says that Beethoven was partial to C, and next to E-flat Mozart makes most frequent use of C and the keys having one or two sharps or flats in the signature. Beethoven took the view that each key had a distinctive character, and he was vigorous in his protest against compositions, as militating against the original design of the composer. Of course, a composer may not have chosen the proper key in the first place. Some writers deem this possible. Schumann thinks the contrary.

It is singular, however, that a key may have a totally different esthetic effect in the hands of different composers. This suggests the notion that a composer writes into his work his own individual temperamental coloring. Many writers have given characterizations of the different keys. Beethoven indulged in this to some extent; Berlioz, in his work on Instrumentation, Schubert, a German poet, Robert Browning, and others. The reader can find some interesting notes on the subject in Pauser's

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VOL. XVI.

PHILADELPHIA, PA., JANUARY, 1898.

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PROPOSALS of the frequent discussions of the establishment of permanent opera in the larger American cities, Mr. Wm. Apthorpe, the Boston critic, contributes some thoughtful remarks in "The Musical Record." He contrasts the condition here and abroad, and concludes that in the latter case the present state has been the result of many years of growth and steady development. The American public will accept only the great works, high-priced stars, and has become accustomed to orchestral concerts of an excellence equal to any in the world. In opera they demand a combination of these three elements—the great music dramas, stars, and an orchestra of the finest players to be found. Can such conditions be made permanent except at an extravagant outlay of money?

SIR DANIEL MACKENZIE, the well-known English composer, and principal of the Royal Academy of Music, London, has written the incidental music for the performances of a drama. A journal, in commenting upon it, conveys the idea that he has lowered himself by this. We can not so view it. Why should such work be left so much to the ordinary musical back usually attached to a theater staff?

THE hundreds of music students preparing for music teaching need to consider several points with care. First of all, there are often as good teachers at home as in the great musical centers. Stay with your local teacher for a time, if he is a good one; then, for a year or more, go to some accredited conservatory, music school, or famous teacher. This, together with hearing much good music,

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will give you a certain finish that the home teacher can not impart, but it is generally a waste of money, and many times the ruination of character, to go to the city too soon. Wait until your character is thoroughly matured and your musical foundation is far enough advanced to make a stay in a city in every way profitable to you.

The great musical centers have teachers of reputation who will do you no good, but positive harm. A recent case in point: A young man who had a delightful touch and played exceptionally well went to New York last year and fell into the hands of a piano pounder. He now plays like a blacksmith, with a harsh and coarse histriony. His beautiful touch is all crushed out of him. His year of study was positively harmful to him. However, if an artist teacher is secured, there is a certain commercial value in being known by your public as one who has studied with some teacher of renown, or, better still, graduated from some well-known musical institution.

* * *

The educational value of recitals by the great artists is not generally appreciated at its full value. Nearly every town has its amateurs of wealth who can be induced to subscribe a guarantee fund for a series of fine piano and song recitals. Wide-awake music teachers should test the possibilities of their communities in this line. If teachers will combine for this purpose, and each canvass among his pupils and personal friends, there is no doubt but that a fine series of concerts can be maintained on a paying basis.

* * *

MUSIC students too often fail to make the most of the advantages offered them right at home. They greatly desire to go to some musical center or to Europe. But this, if attained, will not make musicians of them. It is work and study that makes the musician. This they can do at home. Nearly every pupil can reach a good teacher in some city within traveling distance, for a part of the year at least. Almost any teacher can help a pupil to steady progress. The writer once knew a poor country minister who did not know one note from another; yet he taught his daughter to play the piano acceptably.

He had taste, liked good music, talked music with everybody from whom he thought he could gain help, made his daughter play to people, and learned from their criticisms, in short, made her work and practice, and that of itself, if earnestly done, improves the pupil. So work hard, always doing what is before you as well as possible; learn to play with expression; seek out the phrasing; observe all expression marks; and be very sure that you play with a loose arm, wrist, hand, and fingers, and never load except for climax.

* * *

The best teachers are not afraid to demand the utmost, as to quality of work, from their pupils. They know how to show the pupil the best way to do it and demand that it be done perfectly. The better the teacher, the better work he demands. When the pupil understands that he must do perfect work, he concentrates his fullest endeavor upon his practice, let it be technique or pieces. The ability to play from a habit, and habit is formed upon work perfectly done, and this means working up to the utmost that there is in one. But this can be done only when hard tasks are started slowly enough to insure work perfect in every detail.

* * *

PARENTS should see that their children understand the difference between "taking lessons" and studying music. The parents are responsible for the pupil's daily practice, and this they are too often inclined to forget or ignore. It is clearly impossible for a teacher to control the child when away from his presence. He can make the study of music thoroughly interesting, but whether it is actually studied is the work of pupil and parents. Much of the lack of interest in pupils is due to a lack of practice. No piece is interesting music until it goes well, and no pupil likes to go to his teacher with a poorly-learned lesson, for teachers rightly demand well-learned lessons rather than well-constructed excuses.

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"MUSICAL MESSAGES" is the title of a unique and delightful birthday book by Miss Rebeckah Crawford. Each page contains the place and year of birth of one or two composers; also time and place of death if not living, which renders the book, aside from its conventional uses, a valuable reference work. Every page contains also a poetical gem referring to music from every conceivable point of view.

MME. NANSEN, wife of the famous Norwegian explorer, will make her debut in London as a vocalist.

A VERY interesting concert was given in New York last month. The Woman's String Orchestra Society, thirty members, under the leadership of Carl Lachmund, rendered a very interesting programme.

This is a day when many harried gates are swinging open to women, and in her delight at her broadening opportunities it is small wonder, perhaps, that she should at first feel abnormally conscious of herself, watch her every step with nervous interest, and feel a delight in her achievements, out of all proportion to the achievements themselves.

It is difficult to see how any one can demonstrate the creative ability of woman but woman herself. What the masculine sex has a right to demand and what women should demand of herself is that she shall not flinch from the severest tests to which his own work is subjected. The creditable work that has already been done indicates that some women composers are willing to work upon the same terms with men. They work on with patient sincerity, neither cast down by defeat nor retarded by small triumphs, but with their eyes steadily upon the goal of the highest, and satisfied with no ideal that falls short of the best.—ELIZABETH C. NORTHROP, in "*N. E. Conservatory Quarterly*."

It is noticeable, in the large cities especially, that many more children, especially girls, are taking up the violin as an instrument of study. The special value of a string instrument as an educational factor is that it develops ensemble work, which is so helpful and conducive to musically thoughtful and feeling.

THE advent of Chamadeau and d'Harleot into composition, the success of Calvè, the high favor of certain French operas, the acknowledged eminence of some living French composers, the wonderful organ playing of Guilmant and the charm of his compositions for that instrument, and the popularity of the French chanson have turned the attention of the musical public to French music. It is a subject of much interest, and we recommend it to musical clubs as one to be taken up for close study and investigation. The labor bestowed will be amply repaid.

In a letter to the editor, Mrs. Cora Stanton Brown suggests that amateur clubs pay attention to gathering together books and periodicals on musical topics. The suggestion seems worthy of consideration. A few books presented on the plan used by the popular book or magazine clubs will form a nucleus for a library of musical literature that can be added to from time to time, and should prove useful as well as entertaining.

In a club that contains a public library the club might make it a point to see that the authorities devoted some money each year to purchase works of musical literature.

We might suggest to clubs that associate musical and literary work that an interesting literary-musical paper can be written on Robert Browning's poem, "Master Hugues of Saxe-Gotha," which treats of fugue and fugue playing.

READING, PA., has a woman's musical club, organized some six years ago. The primary idea of organization bares to partly social and partly a desire among the members to work in music. The programmes are usually arranged at the beginning of the season, and consist of instrumental, piano solo, and four-hand arrangements of standard overtures and symphonies, violin compositions, as well as vocal work, both solo and ensemble. This year a chorus of sixteen was organized and is under

training. This feature has already proven of value to the work of the club. It might be added that as yet the attention of the members has been given rather to music itself than to the literary side of the art. Meetings are held at private houses, the hostess serving a simple luncheon.

COMPARISON is often made between the musical conditions of the home life which maintain in Germany with the so frequently barren, joyless, inartistic home circle of this country. There seems to be truth in this. What can be done to improve the condition? Let women come to the rescue. If mother keeps up her piano practice enough to make music for the little children; if she teaches them to sing, to learn to feel music; if she implants within them a love for art ideas and ideals, they will not soon drift away. Then sister can play for her noisy brothers a little softer. What if they do shout when they try to sing, or prefer boisterous, common songs; they can be gradually weaned from these coarse flesh-pots of Egypt and led to enjoy the sweater manna of more refined music. But mother and sister must do a part in keeping the boys of the household in touch with the beautiful in art and said in life.

I think the fundamental principles of music can be taught and comprehended as easily as any other study. When our public schools do their work well, the fathers and mothers of this land will possess a musical education, and the little ones in the nursery will be taught to write notes on their slates as well as to make the letters that spell their own names. The child's musical education should begin just at the same moment as his other studies, and be taken as systematically as other daily lessons.—MRS. O. H. PHILLIPS.

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THE Amateur Musical Club of Chicago will entertain the delegates to the Chicago Convention of the National Federation of Women's Musical Clubs.

FASHIONABLE society women of New York and vicinity are becoming greatly interested in the history of music.

A course of lectures on that subject will be given in January by Miss S. C. Very, under the patronage of Mrs. Vanderbilt, Mrs. Kissam, and Mrs. Bronson, of New York. Another course will be given in Morristown, N. J., under similar auspices.

THE Schubert Club, of Newark, N. J., has been doing good work for two years past. At every meeting two papers on a given composer are read—one biographical and one treating of the composer's works. "Romanticism in Music and Art" has also received special consideration by this club. The object of the club, as stated in its by-laws, is to afford opportunities for musical discussion, lectures, and recitals within the circle of musical women in Newark, and to extend, as far as possible, the influence of higher musical culture.

ENGLEWOOD, N. J., is rich in women workers for music. Not only has it the progressive Woman's Piano Club, described in the December ETUDE, but a choir club numbering seventy-five members, officered principally by women; the St. Cecilia, an organization composed of twelve female voices, directed by a woman; the popular sight-singing class, organized and conducted by Mrs. Canfield, each pupil paying the nominal fee of ten cents a lesson. Besides all this, the Englewood Woman's Club (library) has an efficient musical department. The Choral Club has heretofore studied chiefly selections from operas, gées, madrigals, and cantatas. This year it takes up the study of oratorio, and will give "The Creation."

The musical department of the Englewood Woman's Club will this season consider the evolution of the orchestra, illustrating by the instruments themselves, and also study the open of "Loehengrin" analytically, and likewise the Philharmonic programmes. This department has arranged to give a series of chamber music concerts this season. The Woman's String Orchestra of New York was engaged for the first, and was assisted by the St. Cecilia and by Mrs. Canfield, soprano, of Englewood.

It has always been difficult to find three women's voices that would blend sufficiently well for trio work; hence female trios have been scarce. An exceptionally fine one has recently been organized by Miss Charlotte Walker, of New York City, consisting of herself, her sister, Miss Marion Walker, and Miss Marie Groebel. It is known as the "St. Cecilia Trio."

MARIE MERRICK.

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CONVENTION OF THE NATIONAL FEDERATION OF WOMEN'S MUSICAL CLUBS.

THE Temporary Committee of the National Federation of Women's Musical Clubs announces the meetings for the permanent organization of this Association on Tuesdays and Wednesday, January 25th and 26th, in Chicago, Ill.

Your club is earnestly invited to send a delegate. All clubs having a department devoted to music are eligible.

The benefits of this Federation are many. First, the spirit of comradeship established thereby, and the great opportunities afforded by the annual meetings for personal acquaintance of prominent musical club workers.

Courses of study on all musical subjects may be planned, and a Musical Bureau may be established. Thus the officers of the organization may correspond immediately with the great artists, or with agents, thereby gaining better terms by engaging these artists for several clubs than is possible under the present isolated conditions.

Yearly programmes may be arranged according to plans deemed most desirable, and women's new compositions will receive better attention.

Through the secretaries arrangements may be made to exchange "Year Books," programmes, etc., among clubs belonging to the Federation; and exchanges of musical works, including choruses, chamber music, and orchestral music, can be effected, thereby reducing the expense of purchasing large quantities of new music.

It is hoped that the annual meetings will gradually become marked events as musical festivals, upon which occasions the greatest artists of the musical world will participate. Lastly, and most important of all, it is confidently expected that the standard of musical compositions and production among the clubs will be raised as a result of interchange of thought through correspondence and meetings.

Miss F. Marion Ralston, 3431 Lucas Ave., St. Louis, Mo., Corresponding Secretary.

Mrs. C. S. Virgil, 26 West 15th St., New York, Assistant Corresponding Secretary.

Mrs. Robert Lyle, La Grande, Oregon, Assistant Secretary.

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AMERICAN managers engage foreign singers, and foreign impresarios make contracts with American artists. Emma Eames, Emma Nevada, and Zelie de Losson are engaged in Europe this season.

WOMEN are branching out into business lines. An actress has leased the Neue Theater in Berlin.

WE received a letter from Mrs. Chandler Stearn, first vice-president of the National Federation of Women's Musical Clubs, too late to use in the December issue. We quote the following:

"Regarding the question of 'Woman in Music,' I would say, as a woman and a musical woman, that I do not think it is the least necessary to boom woman in music. Woman is, and has been for many years, so much more generally in use than man that a little help to the masculine gender might prove of some benefit to the United States. As a proof of what I say, I will point you to the 400 women's musical clubs in this country that are working as the leaven to promote the cause of music and uplift it. There is scarcely a little hamlet in America which does not have its musical club."

THE ETUDE

SUGGESTIONS FOR THE MUSICAL YOUTH.

BY CARL REINECKE.

TRANSLATED BY CHARLOTTE REINECKE.

uneven notes, or vice versa, do not subordinate the melody to the accompaniment; the melody is the essential part and the accompaniment is subordinate.

Play a melody as you would sing it.

"When you play a piece, try to produce the effect the composer had in mind; if you attempt more, you produce a caricature." One can not be reminded often enough of this sentence of Schumann's.

In determining the time, do not let yourself be guided by an accompanying figure (take, for example, the first "Song Without Words," by Mendelssohn), but decide first what is the characteristic time of the melody. The accompanying figure must submit to this time.

A piece must not be played rigidly according to the metronome, though such playing would always be preferable to the continual "tempo rubato," a style so frequently adopted by players of Chopin music.

Aim to get a clear knowledge of the meaning of the grace notes and how to play them.

It is impossible to give rules without exceptions for the execution of the grace notes; a refined taste is, after all, the last resort. Therefore listen attentively to great pianists, and learn by listening.

The older masters intended to denote with the tie over the notes only the tying of one note to another; the legato, but not the phrasing. Therefore be careful lest the visible end of the tie be noticeable to the ear; only when the tie ends with a dot over the last note, or when there follows a rest directly after it, you must immediately lift your hand from the keys.

You must not judge of the merit of a work by the name of the composer, for you can be easily deceived.

If the work of a master does not please you, try to find at first the reason in yourself and in your still insufficient understanding; but if you do not succeed in liking it even after you have heard the same work over and over again, and after you have grown mature in your judgment, do not hesitate to acknowledge it frankly; only by doing this will you gain the power to judge well.

TO-DAY AND YESTERDAY IN MUSIC TEACHING.

THERE is one hitherto unnoticed and unrecorded phase of music in America that is so interesting as to be worth consideration. It has escaped popular attention, and even among those who manipulate instruments of various sorts as a profession the change, though an apparent one, has not been appreciated. That the teaching of music has been greatly advanced within the past fifteen years is well known and understood; that methods, rules, and systems have altered immeasurably, until to-day music is taught to children in a totally different way, few people have come to know.

No history of the development of music is needed to establish this fact. It is written out broadly for those who will take note of it in the leaps of old music and exercise books of a day, now the best part of a quarter of a century past, which lie in the lumber room or at the top of a closet in many households. There are scores of young persons throughout the country who have just seen records of their girlhood days, and who would find it an interesting study if they should compare this musical work of theirs, at the time they were flaxen pigtailed down their backs, with the work their own children are doing under modern and well-equipped music teachers.

The two styles of teaching are far apart; one almost the reverse of the other. The modern grew by degrees out of the old, tending step by step in the direction of scientific training for the veriest youngsters, until to-day it has reached what is probably its full completeness. In two words this difference is to be expressed—brilliance in the past; technic in the present.—CROMWELL CHILDE in "*The Musical Record*."

You must learn to make your hands independent of each other; it is harder to play well and clearly a two-part invention by Johann Sebastian Bach than to play many a brilliantly sounding piece. If the hand which has the melody must play even notes and the other hand

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FADERKIEWSKI has lately celebrated his thirty-seventh birthday.

The ever-going public of the United States is promised a tour by D'Albert next fall.

ROSENTHAL is in Italy this winter. Some of his projected recital work has been given up.

ALEXANDRE GUILLANT brings his new—the sixth—organ sounds with him to this country.

THEOPHIL DEBUUCQY, a pianist without a right arm, is attracting much attention in Paris.

The Chinese Musical College has been compelled to move to larger and more commodious quarters.

GUILLANT will introduce a novelty in some of his organ recitals. He will improvise on a given theme.

SOMA's new comic opera is to be produced in New York in January. It is entitled "The Bride Elect."

It is announced that Saint-Saëns is engaged in writing a new opera. It is to be a companion piece to "Phryne."

A MUSICAL SOCIETY has been formed in Berlin to study the music of the sixteenth and seventeenth centuries.

ETHELBERT NEVIN has lately returned from a prolonged stay in Europe. It is said that he will reside in New York.

EDWARD GRIEG, the famous Norwegian composer, has recovered from his illness, and has been giving recitals in England.

THE eleven hundredth performance of Gounod's "Faust," took place at the Grand Opera, in Paris, some short time ago.

THE John Church Company announced, in the December number of their "Musical Visitor," that the publication would be discontinued.

THE two De Reszkes have formed a company to give representations of Wagner's works in Russia. Marie. Eames will be in the company.

MME. GANIER, Signor Campanini, and Mr. Blaspham, of the Demarco-Elli Opera Company, have been engaged for the London season next May.

THE Incorporated Society of Musicians, an association of the professional musicians of England, will hold the annual conference in London in January.

DR. HENRY G. HANCHETT, the well-known pianist and lecturer, has invented a new tone-sustaining pedal, it is said to be a most important improvement.

IT is announced that San Francisco is to have a permanent orchestra. Interest in things musical has taken a strong forward step of late in "Golden Gate City."

THE old Weimar Theater, in which Liszt brought out many notable works, including those of Wagner, will soon be torn down to make way for a modern structure.

A FORTHCOMING work by Rubinstein has lately been published in Leipzig. It is a literary work, and sets forth the composer's views on art, life, love, religion, etc.

ALL indications point to a large attendance at the convention of the National Federation of Women's Musical Clubs, which is to take place in Chicago in January.

CONSIDERABLE comment was excited at a concert in New York by the fact that Pugno, the French pianist, placed the music of the concertos he was about to play before him.

THE house in Munich, in which the famous composer Orlando di Lasso lived from 1532 to 1584, is another old modern landmark to go down before the march of progress.

MR. FREDERICK LAMOND recently played five of Beethoven's greatest sonatas consecutively at one recital.

This was done before von Bülow, and then considered a remarkable performance.

A PERFORMANCE of Shakespeare's "Tempest" was given in London recently, with songs and instrumental pieces of Shakespeare's time performed upon instruments in use at that great gathering. The Committee on Music has decided to place the matter of award in the hands of three judges. Frank Van Der Stucken has accepted one of the judgements.

THE latest infant musical prodigy, Bruno Steinidel, who is but nine years old, has been withdrawn from the concert-stage. His concerts netted sufficient money to complete his musical education.

AS an English firm of instrument makers recently filled an order for a flute made of 18-karat gold. It is on the Cocco and Boehm system. The keys are chased or engraved. It is said to have cost \$1200.

A NICK of Schubert has recently found two hitherto unknown compositions of the great author among the papers of his deceased father. They are entitled "Meeresstille" and "Jäger-Benedict."

FRENCH song-writing must have deteriorated. The first set of songs sent in for the prize established two years ago was so bad that the Académie had decided to turn over the bequest to the founder's heirs.

SILLOT, who is to make a concert tour in this country, beginning in January, is a Russian by birth. He studied under Rubinstein, Tschaikovsky, and Liszt. He ranks among the best of modern pianists.

THE following reason is given for Sarasate's celibacy: He had gained the first prize at the Paris Conservatoire, when Abreu tapped him on the shoulder, and said to him, "Above all, young man, don't marry."

JACOBIN, the celebrated violinist, while mounting a steep flight of steps leading to the stage on which he was to play, fell. Fortunately, some rubbish helped to break the force of the fall, and he escaped unharmed.

ODIVE MUSIN, the renowned violinist, well known to concert-goers in this country, has been nominated to the post vacated by César Thomson in the Liège Conservatory. He expects to visit America in the summer season.

MASSENET's opera, "Sapho," was produced in Paris, Calvè appeared in the titular rôle and achieved a great success. It may be added that Dandet, the author of the novel upon which the opera is founded, died last month.

MACDOUGALL's compositions are well received abroad. Teresa Carreño played his second piano concerto in D-minor, in Berlin, in one of the concerts in the Singakademie. European critics rank him among the great composers of the day.

SOUZA will take sixty men with him on his European tour, and two American soloists, a singer and an instrumentalist, both women. They will play in Great Britain and Ireland, and on the Continent, visiting all the large cities and musical centers.

AN enterprising English firm is bringing out a piano that can be played by a person lying in bed. A well-known pianist, who had been run down by a bicycle, made use of the ingenious contrivance to keep in playing trim and to finish some compositions.

MR. JOHN P. JACKSON, for many years employed on the New York "Herald," died recently in Paris. He was a highly accomplished musical critic, an ardent disciple of Wagner, and is said to have been the first writer to translate the "Nibelungen."

AN important sale of autographs is advertised to take place in Vienna. Among them will be three symphonies and quartettes by Haydn, cadenzas for several piano concertos by Mozart, overture, rondo for four bands and songs by Schubert, and a large number of Beethovens.

ANOTHER boy prodigy for whom great things had been predicted is now in this country, Jean Gerandy, the violin-cellist. As a boy of twelve he played with wonderful maturity of style, and now at eighteen he certainly can lay claim to the distinction of being a great artist.

THERE seems to be no doubt that the production of Wagner's "Die Meistersinger" in Paris, under the name of "Les Maîtres Chanteurs," was a great success.

The Parisian public seems to have been conquered and the absurd opposition of six or eight years thoroughly overcome.

IN order to encourage the spirit that should pervade the Saengerfest in Cincinnati, Mr. Fred H. Alms offered a prize of \$1000 for the best musical composition rendered at that great gathering. The Committee on Music has decided to place the matter of award in the hands of three judges. Frank Van Der Stucken has accepted one of the judgements.

IT is a matter of common memory that when the boy Josef Hoffman played some years ago, he created wonderful enthusiasm, and many predictions were made for a bright future on the basis of solid, enduring musicianship. His return as a young man, after earliest, faithful study, has but deepened this feeling. One critic says, "Joseph Hoffman is now one of the greatest living pianists."

THE "musical world" suffers a loss in the death of Mr. H. C. Banister, widely known by his "Cambridge Text-Book of Music," as well as other works in musical literature and compositions of various kinds. Like many other English musicians, he was a choir boy. He was giving a gratuitous harmony lesson to a poor blind girl when, without any warning that he was ill, he fell lifeless at her feet.

A NUMBER of prominent musicians of New York and Chicago have taken steps to form an organization called the American Patriotic Musical League. It is the result of facts patent to all: that American lovers of music have long been a source of revenue to musicians of Europe, both as artists and teachers. It is estimated that upward of \$7,000,000 has been poured into the coffers of European musicians by the American concert-going and student public.

THE success of the People's Singing Class organized in New York in 1892 is certainly highly creditable to the man who has been associated with it from the beginning as director, Mr. Frank Damrosch. It is not a society of the professional singers, but of the plain people, the poor, even. Rough hands and work-stained faces are the rule. They include one of the chorus described in "Charles Aucoster," a chorus of factory hands and mill operatives. Why can not more of this kind of work be done in rural districts as well as cities?

THE Musicians' Club of San Francisco has arranged to establish an annual competition, open to composers residing in any of the States or Territories of the Pacific Slope. The contest this year will be for original compositions of chamber music which have not been previously published or publicly performed; such works to be for not less than two instruments and in not less than three movements. Professors Macdowell and Xavier Scherzer will act as judges. For the three relatively best compositions a gold, a silver, and a bronze medal will be awarded, and the club guarantees a satisfactory performance of the accepted works. Inquiries may be sent to Julius Weber, Secretary of The Musicians' Club, care of Messes. Sherman, Clay & Co., S. W. Cor. Kearny and Sutter Streets, San Francisco, Cal.

THE well-known Viennese pianoforte maker, Herr L. Eisenhofer, has forwarded the particulars of a competition to be held in Vienna next year. He offers prizes of \$800 in all, for the best pianoforte concertos sent in before July 1, 1893. The judges are Dr. Epstein, W. Gericke, A. Grünfeld, T. Leichtentzky, and M. Rosenthal, and the conditions of the competition are that the works submitted must be original and unpublished concertos for piano and orchestra to be sent both in full score and in arrangements for two pianos, headed with a motto by which the prize winners can be identified. It is an interesting point that the final judgment as to the relative merits of the three prize concertos will be made by a *pétrole* among the audience at a concert where the three works chosen by the judges will be publicly performed. The choice of soloist is left to the composers, who have the right to conduct their own works. As the competition is open to all countries, it is to be hoped that the best of our younger composers will send in works, and that an American may carry off one of the prizes at least.

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THE ETUDE

SINGING AS GYMNASTICS.

LOUIS C. ELSON.

APART from the fact that vocal music is the most expressive branch of our art, the study of singing might well be pursued with profit by many who do not ever expect to sing a selection before anybody. In the whole domain of gymnastics there is no exercise which brings almost every part of the body into gentle motion and vibration so much as singing. The vocal exercises might very well form a part of *materia medica*.

In another direction, apart from the entirely musical function, singing might also be much more valuable than it is; I mean in its influence upon the speaking voice. If ever there has been a great deficiency in our educational curriculum, it has been in the total neglect of the cultivation of the voice for everyday speaking. Yet what an important factor it is in success! A man presenting his claims for employment, or trying to secure patronage, or endeavoring to influence a committee to support some plan, sometimes finds the best logic neutralized by the fact that he is speaking in a harsh, irritating voice.

The orator, the clergyman, or the actor studies elocution, but the everyday conversationalist almost always allows his voice to remain in its crude state. The simplest and shortest cut to a good speaking voice is to sing. Join a chorus, sing in the privacy of your own chamber, even, if you fear that you are not able to give a song before others—but sing anyway, for singing is the simplest and best method of gymnastics that has been given to man.

FIRST PRINCIPLES.

THOMAS TAPPER.

CERTAINLY the value of what we possess is wholly in accord with the use to which we put it. Every one knows how easy it is to store up things material and immaterial and yet remain quite in the dark as to what to do with them. In a lecture by President Eliot, of Harvard University, recently delivered before the Brooklyn Institute, it was forcibly pointed out by the speaker that in the future elective education would be made possible even in the lowest school grades. This simply means that it is a prime necessity in education to give such power to an individual as he finds it beneficial to himself and others to employ.

In this simple expression lies the statement of the whole value of learning. One must get serviceable knowledge which shall be of good to one's self and to others. And the getting of such knowledge comes out of this alone, namely: that one shall conceive objects and principles in their entirety. He was a wise traveler who, immediately on entering a new city, sought out the highest tower that he might look down upon it and grasp its complete significance. He knew that in the days to come there would be ample opportunity to get lost in the little winding streets beneath him.

ARPEGGIO PLAYING.

PERLE V. JEVRIES.

RAPID, even, and finished arpeggio playing depends largely on a correct relation of the hand to the keys. To obtain this relation, place the thumb of the right hand on C, the fifth finger on B, a minor second below, and at the same time tip the hand well over toward the thumb side. This will throw the fingers across the keys at an angle which varies slightly with different hands, and is the most favorable position for the acquisition of a rapid, even, and finished arpeggio. This relation of the hand should be preserved unchanged from one end of the keyboard to the other, the fingers should be trained to equality and promptness of action when crossing the thumb, and the playing finger must not be allowed to reach for a key, but should be carried to stroke position over its key by flexing the finger that is on a key in forward motion, or straightening the finger that is on a key in back motion; this flexing and straightening of the finger is accomplished by moving the arm laterally. If all these points are carefully attended to, and the thumbs are trained to prompt movements under and out, rapid, even, and finished arpeggio playing is quickly acquired.



SOME STUDIO "FINDS."

T. CARL WHITMER.

BREADTH of playing can be gained by experimenting with possible and impossible, legitimate (so-considered), and non-legitimate, traditional and new interpretations.

One must often create in himself artificial enthusiasm in order to reach the pupil. Although artificial enthusiasm can never take the place of the genuine, nevertheless, it is necessary to make no of it and practice one's self in it, for a teacher can not have inspired enthusiasm for ten or twelve successive teaching periods in one day.

Pupils in the average have not the desires, quickness, and memories that we often presuppose. As this is so with such a very large percentage, we must present all ideas, etc., in the very simplest possible way, and not crowd in too many more or less indirectly related subjects. As teachers we often see so many sides of an idea, so many possible ways of rendering a passage (and at the same time perceive that they all are almost equally fitting), that we confuse the pupil to whom we present *all* that we know.

"PHRASING."

DR. ROBERT GOLDBECK.

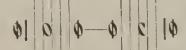
As with all musical terms, rules, or principles, the underlying idea of "phrasing" is simple. In its application, however, its meaning may become very complicated. In trying to explain it we should go to the very root of the matter at once, and leave it to further reflection to elucidate different cases as they arise in our experience. To "phrase" means, originally, to make a difference between the legato and staccato in a series of tones. This leaves aside the ideas of motive, phrase, section, and period in the composition of a musical sentence, and merely points to the manner of performing a given succession of tones, be that a short motive only or a longer phrase. We may start a run of notes, bind the first to the second by a slur, and play the latter and all the rest staccato. That would be "phrasing" the run. In the same manner we may bind the first of each group of four notes and play all the succeeding groups of four in a similar manner until the run is finished. That would be another way of phrasing it. Thus phrasing is capable of change and variety, always with the idea of making a distinct difference between the legato and staccato notes. In a more elevated plane, we may bind the first note of a measure, and then the rest staccato. In this case the term "phrasing" even though it be all legato. In such a case the term may refer to though it is of shading and emphasis instead of to the more external contrast of legato and staccato.

LOCATING NOTES.

WILLIAM BENBOW.

EVERY teacher has had some degree of difficulty in teaching the young pupil how to locate notes having the same letter name. For example, having a C on the third space in the treble, he is liable to play it either an octave too high or too low. And when he is asked to reconsider the location, he is frequently as bewildered as Paul Pry, who, after falling through a window into an unknown back-yard, pulls himself together, gets up, and exclaims, "Well, here I am," peering about, and adds, "and now that I am here, where am I?" And again, one occasionally meets with a beginner who will play downward when the note is in an upward direction. The whole trouble is in the double mental process required of shading and emphasis instead of to the more external contrast of legato and staccato.

accorded. The eye moves diagonally upward, but the hand must move horizontally to the right. Now, it is a sound pedagogical principle to start with the simple before proceeding to the complex. So, to save time and lessen friction, let the eye and hand travel in the same direction first. This is easily done by placing a sheet of music paper on its side on the piano desk, so that the lines of the staff run vertically, like the following diagram:



The staff to the right being the treble, place notes at different places, and have the pupil shift his hands to the right or left over the keyboard accordingly, without playing or locating any note. Then placing the music paper in its correct upright position, have the pupil repeat the motions. When that process works smoothly, turn the paper to the side position and proceed to particularization by writing the three treble C's as in the above diagram. Fix the pupil's attention to middle C (line), the C in the staff as O (space), and the C above as 2 (lines). Have him repeat the mnemonic figure 1, 0, 2, while playing the corresponding C's. Use the same figure with the left hand moving downward from middle C. This simple device has lightened many a task for the eager but easily disengaged beginner.

A FREQUENT MISTAKE.

S. N. PENFIELD.

THE proper aim of musical instruction is to develop the native talent of the pupil, not merely the technical training. Teachers, especially young and inexperienced ones, are apt to make the mistake of over-directing their pupils. Metronome marks, of course, and then every shade of power, accentuation, fingering of nearly every note, variations in the holding of hands and wrists, with exact motions of fingers, every pedal mark, and then abundant cautions—all pencilied in. At the lesson hour every minute detail of performance is rigidly ordered and enforced. Then the scholar is run into a mold like metal, and, likewise, becomes a blind imitator of the pattern. This would not be so bad were the teacher and his judgment infallible.

As a matter of fact, the more experience a teacher has and the more competent he becomes to direct the study of others, the more he tries to educate and incite them to think and judge for themselves. Certainly, this can be overdone. For instance, standard authors like Beethoven, Mozart, Mendelssohn, have certain well-known and accepted tempo and general lines of effect which should be taught to scholars. But even within these limitations there is room for a deal of individual taste, and still more when we come to Chopin and Schumann, as we have learned from de Pachmann, Paderewski, Rosenthal, and others. Granted that the average scholar of ability is conceived and self-confident, and therefore liable to serious mistakes and errors of judgment, this only shows the importance of his being taught to think, to reason, and to hear much fine music.

This must not be understood as decrying the expression marks of music or the vigilant care and watchfulness of the teacher.

Musik is far too often published without sufficient marks, and many teachers are incompetent to supply these, or careless; yet to throw a quick-witted scholar largely on his own judgment and resources, while watching to see that he does not wander from the path of good taste into vagaries, is to create an artist for the world instead of an automaton.

THE ETUDE

HOW SHALL WE TEACH NOTATION TO
BEGINNERS?

MADAM A. PUPIN.

Many teachers see the absurdity of letting a child practice, for several months, exercises and pieces written in the treble clef where the first line is E and the first space F; and later giving him a new clef where the first line is G and the first space is A. Many advanced players confess they can not read the bass with the same fluency as the treble, on account of having learned the notes in this irrational way.

It might be explained to beginners that the staff consists of eleven lines, thus:



and that the middle line is made short, so that the eye can more readily separate the two divisions.

Then, again, as the five lines of the treble are E, G, B, D, F, and of the bass are G, B, D, F, A, the similarity with the slight differences makes them easy to remember.

Czerny has written ten easy little pieces for four hands, where the *primo* and the *seondo* are equally easy. A child by alternating these, will soon read notes in the bass clef as easily as those in the treble. Let us make the learning of the staff as easy as possible.

New Publications

We have received a copy of a new musical magazine called "Music, Song, and Story," published by S. W. Simpson, 70 Fifth Avenue, New York City. It contains much readable matter bearing upon the subjects indicated in the title, and is handsomely illustrated. In addition there are sixteen pages of music, both vocal and instrumental.

THE MUSIC FAIRYLAND. A Children's Song-Comedy, for the Kindergarten and Primary Department. Words by ANNIE L. PALMER. Music by ROBERT GOLDBECK. Price, \$1.50.

This little music-play should be of great value to primary and kindergarten teachers in the work of instruction in music. It represents a little story which will interest the little ones, and at the same time they are given work in critiquing out musical signs and notes or learning the names of notes and their values.

It is needless to comment on the music by Dr. Goldbeck. It is bright, tuneful, and yet within the children's capacity. In a few places it may be a little higher than small children's voices can reach easily, yet it must be said that the composer has had continual regard to the range of the voices of the little ones. It can be used as play and given without censuring and sneering. We can heartily recommend this work to those of our readers who are interested in kindergarten musical work.

One of the most valuable books that has come under our notice for a long time is "The International Music Trade Directory for 1897-'98," edited by Frank D. Abbott and C. A. Daniell, and published by the Presto Company, Chicago, Ill. It gives the names and addresses of business houses engaged in the music trade in all the countries of the globe. In connection with this, the editors have incorporated in the work valuable statistics and a resume of tariffic, custom-house laws pertaining to music and musical instruments, ports of entry, postal laws, money and relative values of the currency of the different nations. It is a work of great use to those engaged in the music trade.

QUESTIONS AND ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the question will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have general interest will not receive attention.]

J. K. R.—The word "subject," as applied to a musical composition, refers to the principal idea or theme of the composition or the piece. A composition may have other subjects. The first, or principal, usually occurs at the beginning of a composition, and ceases, as a rule, after two or three measures, sometimes four.

E. E. M. V.—A diatonic half-step occurs between two notes of a scale, as E-F, B-C, key of G; F-G sharp in key of G; a chromatic half-step between two notes on the same degree, as C-C sharp, E-d flat.

A cadence is the smallest musical thought that can exist. It may consist of only two notes. A period is a larger thought, and is often composed of two or more motives, or repetitions of one and a small division of two measures; many writers prefer the term *period* to *cadence*. It consists of a phrase, a double phrase, a period. The notes may be sustained or broken; a measure; a section; two measures; a phrase, four; a period, eight. There is no exact correspondence to tempo—in very fast pieces may possibly be double.

G. H. T.—We may answer in general to your questions that we have a full line of instructional material for the reed organ, from work for a beginner to the most advanced player. For the beginner, try "Landor's Organ Method," supplemented with Landor's "Method of Reed Organ Playing." For the intermediate, we have volumes of graded reed organ exercises by the same author. In addition to these, there are about a hundred pieces of sheet music especially arranged and adapted for the reed organ. In the method, studies, and exercises, the right stops for the best effects are suggested, and the acuteness of their tones was given special qualification. Finally, he gave them a rather considerable series, which, to his great delight, resulted in a full resolution of the chord and a complete and satisfactory close.

I believe that, besides being on the verge of taking undisputed first rank in the musical world, Americans now lead the world as teachers. We have got away from the old-fashioned notions of instruction, and are evolving the technic of the piano, for instance, on scientific lines. We are giving such study to piano playing from the standpoint of the anatomy and physiology of the arms, wrists, and hands as has not been dreamed of in Europe. The pupils of the best old world masters find they have much to learn in true technic when they come to us.—W. H. Sheredow.

TORN MUSIC.—I played at two concerts recently, and I noticed, as I have often done on similar occasions, that some of the pieces of music brought by the singers and the pianists were in an extremely worn condition, torn and soiled, not fit for a lady to touch. No doubt these pieces were old favorites, and probably contained many private marks or monograms. But when we consider how exceedingly cheap music has now become, it is nothing short of a disgrace to appear, either in public or in private houses, with such old, worn copies. Music publishers have done, and are doing, everything in their power to put their publications within the reach of all at the cheapest rates possible; and the least an artist can do is to encourage the music sellers by purchasing new copies as often as they may be required, instead of parading torn and patched pieces which can do nothing more than cause us to wonder at the amount of practice they must have required. It is a false economy, impossibly in every sense.—"The Strand."

—An interesting anecdote is told concerning the composition "The Lost Chord," the well-known song by Sir Arthur Sullivan.

A much-loved brother was ill, and for several weeks the composer watched by the bedside night and day. One night, when the sick brother had fallen into a peaceful sleep, Sir Arthur chanced to come into the room, which was previously strongly impressed upon him. There in the shadows of the night he read them again, and the music, equivalent came, as it were, almost instantaneously. A sheet of music paper, and he began to write. Slowly the song developed, and was finished then and there.

If you save too much money in getting your education, you do not get your education at all, but only some fragments of it, and later lose much income which you ought to have.

GLEANINGS.

MUSICAL MEMORY IN ITS RELATION TO PIANOFORTE PLAYING.

BY ALFRED VEIT.

SINCE the arrival of the French pianist, M. Raoul Pugno, who uses the notes when playing in public, the questions of memory and of the advisability of playing without music are being widely discussed. It has become the fashion within recent years to devote much attention to the cultivation of memory in connection with pianoforte playing. The professional artist, as well as the amateur pianist, is expected to perform without depending upon notes. In fact, the general public has become so accustomed to it that a violation of the rule arouses general comment. Until the time of Liszt, with whom the habit of playing without notes is said to have originated, artists used their music. Field, Kalckreuter, Moscheles, Hammel, and their predecessors are reported to have used their own music. Since the appearance of Liszt on the concert stage it has almost become an imperative duty to perform without music. The pianist is enabled to do so by that most important function of the brain called memory, which has been defined by Dr. Edridge Green as "the process by means of which impressions of the external world and ideas are retained for use on future occasions."

In its special application to pianoforte playing memory includes:

- I. Faculty of tactile perception (touch).
- II. Faculty of pitch (hearing).
- III. Faculty of perception of the position of notes on the printed page (sight).

IV. Musical analysis.

The faculty of touch is probably the most important to the pianist. It enables the performer to strike the right key at the right time, depending upon a certain sensibility of the nerves in the tips of the fingers. It furnishes the blind pianist with the capacity for finding the correct notes on the piano, and enables even the deaf to perform to some extent (Beethoven). In laying particular stress upon the faculty of touch as the most important essential to memory in the pianist, I am cognizant of the fact that in some exceptional cases that faculty does not enter into play at all. It is well known that that prince of musical mnemonicians, Hans von Bülow, could memorize a whole concerto without touching the keyboard. In the case of von Bülow, the faculty of pitch, combined with musical analysis, sufficiently explains the seemingly impossible feat. The story of Beethoven transposing his C-major Concerto to C-sharp at a rehearsal, as by Brahms, into another key, can be explained on the same principle. The average amateur, whose faculty of pitch is defective, like the immortal Trilby, depends almost exclusively upon the faculty of touch when trying to memorize.

After hearing a talented pianist perform the "Tarantelle" by Chopin, in a very satisfactory manner, I incidentally mentioned the fact that Hans von Bülow had published the same composition transposed to B-major. Bülow declares that it shows off to greater advantage in that key, and appears more brilliant than in the original. The pianist I allude to was highly gifted, as Hans von Bülow, and the pianist who set about tuning the instrument. After that performance had been gone through to the evident satisfaction of the great pianist, the latter resumed his seat and continued his work. The exquisite little comedy had been so neatly conceived and executed that only the initiated saw through the scheme and understood that upon this memorable occasion even the infallible doctor had tripped up and suffered a temporary loss of memory.

At his début at Carnegie Hall, Rosenthal, that dazzling mete in the pianistic firmament, incidentally omitted eighteen bars in Chopin's Barcarolle. The latter composition seems ill-fated or especially difficult to memorize, as in its performance both Paderewski and Rubinstein became the victims of that bane of pianists—loss of memory. If I remember correctly, Wetzmann, in a pamphlet entitled "The Last of the Virtuosos," relates that he never saw Tausig use notes, excepting on one occasion, and that was when he played the Barcarolle by Chopin.)

The most refractory memory can be made to yield, and the most astonishing results can be obtained by aid of mnemonic methods. Memory can be strengthened and cultivated by perseverance and concentration of thought. But let not its use turn into abuse; for although of importance to the pianist, it is neither the Alpha nor the Omega of pianoforte playing.

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ings of a composition until we separate it into its component parts; in other words, until we memorize it. The memorizing process will bring out certain points that have, until then, remained obscure and indistinct. Every experienced pianist knows this. Also, that the mere playing over of a piece or even the analysis of it does not acquaint him with its manifold details until he has committed it to memory. Just as an author lives and breathes with his characters, shares their joys and sorrows, so should the pianist identify himself with the composition he is trying to play. It is therefore absolutely necessary that he should memorize it in order to do so. However, between the process of memorizing a piece unconsciously perform the movement of playing the notes on the piano, or the subject experimented upon will suddenly exclaim: "Let me play it on the piano first!" The touching of the keys in this case is simultaneous with the revival of the impression desired by the memory.

I once asked Antoine de Kontski, of lenonine fame, what he did when his memory forsook him during the performance of a piece in public. "I think of nothing at all, and the fingers run on their own accord," he replied. A similar remark is attributed to Saint-Saëns, showing that both artists depended upon the faculty of touch exclusively during temporary loss of memory. The most important essential to memory, as applied to pianoforte playing, in the case of artist and pupil alike, seems, therefore, to be the faculty of touch, which does not seem to require any high degree of talent. This explains the fact that even pupils without any particular talent, or, to quote Shakespeare inaccurately, "Sans ear, sans eyes, sans taste, sans everything," are enabled to memorize their pieces fairly well—sometimes astonishingly well. "Custom," say I.

If it were simply a question of art for art's sake, the public itself would be benefited by pianists resorting to a more frequent use of the printed score in public. Here we have concertos by Spohr, Martini, the last one in Saint-Saëns, as well as his "Africa," concertos by Kinsky-Korsakow, Gabriel Pierné, and hosts of others. Why does the public never hear them? Because pianists hesitate to play them with notes, and have not the courage to play them without notes, not wishing to trust their memory. Very few artists escape temporary loss of memory.

I remember hearing Josef Wieniawski founder around in the most helpless fashion in the F-minor Nocturne by Chopin, until that occult force which miraculously protects pianists as well as inebrates, led his tottering steps back to the right path. Pachmann's slip in one of Liszt's Legends is still within the recollection of concert-goers. The eccentric Russian pianist stopped abruptly, and not until he had performed some mysterious gyrations with arms and legs did he reconnome the composition. At one of his recitals in Vienna, Hans von Bülow suddenly began pounding away at a single key like a carpenter hammering a nail. Then came a frantic rush for the door and the reappearance of von Bülow with an individual who set about tuning the instrument. After that performance had been gone through to the evident satisfaction of the great pianist, the latter resumed his seat and continued his work. The exquisite little comedy had been so neatly conceived and executed that only the initiated saw through the scheme and understood that upon this memorable occasion even the infallible doctor had tripped up and suffered a temporary loss of memory.

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—Young people can learn from my example that out of nothing something may arise; what I am is all a work of the most pressing want.—Haydn.

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Can you tell me where the system of touch taught by Dr. William Mason originated? I refer to the method of teaching the pupil to play with the hands in a relaxed condition, or I believe Mr. Mason's "method" is "Ami-Pay," for so far as I know it is or was, taught in Germany by Désarteau. A Mr. Gahn, of this city, is teaching by this method, and the first exercise he gave a little girl of my acquaintance was to play a five-finger-exercise by pressing the keys down instead of pulling them with the fingers, as is usually done, and allowing the hand to drop down at each key is pressed.

I believe the above will explain what I mean, and I am anxious to know to whom the credit belongs of devising or systematizing this method of learning.—H. V. F.

I am not able to tell you precisely what you ask. It is part of that larger something which Désarteau represents. The point in what they call "deivationization" is not to nerve up muscle except when work is to be done. The pupil is apt to put the pressure in the wrong place; he turns the steam on to the whole machine at once. Instead of the particular division which ought to do the work. I once asked Mr. Godowsky about this in relation to his own playing. He is a rather small man (in stature and weight), yet he plays the most tremendously exacting and exhausting programmes, and I asked him how he stood it. He answered that sometimes he would find everything going hard; he would imagine the audience was finding it rather a dose; the piano would not work well, and he was getting tired. Thinking ahead a hit, would find a place where he could either actually or seemingly make a pause as upon a hold or something. Then he would resolutely let go of himself, all over, taking a long breath and reviving all parts of his muscular system from the strain. He would then go on fresh, and in a few minutes would find himself playing with enthusiasm and effect.

There are certain drawbacks to this doctrine of "deivationization" as sometimes taught. I have lately had a pupil who had been working by herself, and hearing so much said about "deivationization" she had set herself to play with relaxed muscles. The consequence was that after some months of this her playing was devoid of effect, as there was never a really vital tone. You can not have work and deivationization at the same time and place. If you are a Farmer and have ever tried to carry a two-hundred bag of wheat up a flight of stairs, you will remember that during the exertion deivationization was not going on to any great extent; or, more properly, there was always vitalization and deivationization alternately, as one muscle after another contracted and relaxed. But you yourself, as a whole, were not conscious of any deivationization. You were under strain all the time, and relaxation took place only when the bag had been placed where you were to leave it, or at some intermediate place where you stopped to rest.

Now in music you have to do with continuous ideas, in just the same manner as carrying the bag upstairs was a continuous idea. There is always a phrase, a section, a period, a movement, which the mind conceives to some extent as a whole. You maintain a certain pressure of nervous tension during the progress of the entire performance. Usually, you work and you rest in turn, as one finger after another performs its part and waits for the next thing to do. Now the art of deivationization amounts to just this: that when a muscle or part has done its work, it rests until it is due for its next work. Beginning often keeps the tension on throughout the entire hand, and even at times throughout the whole arm; sometimes, even, all over their whole bodies. What the Désarteau teacher sees to do, therefore, is to confine the work to the working parts, and to the working moments of those parts; and to set up and maintain a certain kind of rest in all the parts not actually working.

But while the work goes on there is sure to be tension; and if there is no tension there will be no work. Hence, to take again the case of the beginner, there is a manner of setting the finger, and of placing it upon the key with

a certain precision and definiteness of aim, which will secure a good singing tone. There is also a way of using the finger flexibility, which will never make a good tone. In short, what you must have first in playing is *idea*; artists have idea to start with. After idea, you must have muscular conditions corresponding to the idea—tense where work is wanted, reposeful where no work is being done. And there has been no new discovery in this direction by Dr. Mason or any one else; the only modification of early conditions in learning to play the piano is that due to the fact of modern playing, demanding a much greater amount of work. Playing is done faster and much harder. This means more tension and more tension; and the constant danger is that tension will not limit itself to the actual moments and localities of work, but will improperly extend itself in such a manner that one part will resist the free action of another. Désarteau "deivationization" is intended to obviate this danger.

In another sense Dr. Mason is either the inventor, or the first authoritative, active propagator, of an important idea, which is that the wrists, in particular, are to be kept free and not held tense. He is also practically the discoverer of the invaluable principle that the secret of an effective hand, which is tense when you want tension and entirely free when no tension is desired, is not so much any one way of practicing as combining a great many different and opposite methods of practicing. Thus the hand becomes accustomed to everything and ready for everything. When Dr. Mason's system is properly used it has this result for the pupils. But then every person who will play a wide variety of music every day and play it well, will inevitably arrive at the same result of freedom and readiness of hand. The only reason it is necessary to insist upon this so often is because the German methods of elementary practice almost inevitably result in establishing stiffness of hand as a primary condition, and if the pedagogue has his way, the condition becomes fixed, and good playing is impossible for that individual—at least without very great undoing of what has been done.

Do you consider it necessary for a child to review studies and pieces that have been learned and left?

In teaching "Touch and Technic" do you give the pupil some exercises before teaching the proper hand position by finger placement?

Should a child learn the fingering and notes of a scale before taking them in graded rhythms?

In teaching scale do you give the scale of D-flat in all its different forms before taking them up in another key, or through all the keys in each form? S. B.

Studies and pieces must be reviewed; but we have to do with practical considerations. When a child only practices an hour or an hour and a quarter a day, often all that is possible, you can not do much reviewing. The best way will be to give, along with some advance lesson, an old piece to review now and then. Particularly when the pupil has just been working hard at a new piece it is good to rest her with reviewing an old one which has been laid aside for some months. Studies can profitably be reviewed occasionally, but not all the studies. For instance, supposing you use the Standard Grades, I recommend that the pupil soon completing a piece go through the entire book again in perhaps three lessons, practicing anything which needs practice. If you have a graduating course, you will easily get this done by making it a condition for advancement to a higher grade. You can not be reviewing and advancing in every lesson. Time is too short.

There is no one "proper position of the hands." The five-finger position of the hand is merely one of many "proper positions." Four-fifths of the time spent on "proper position of the hands" is time improperly applied. Give the two-finger exercise at once, one touch after another. If you give the pupil enough to do and exercise a little care in training the hand, the proper position will presently come of itself. If it does not, you can start out to find it. But it will generally come.

The metronome marks mean so many beats in a second? Or what do they mean exactly? M. T. L.

The metronome marks mean that when you have placed the slide at the notch indicated by the number, each beat of the pendulum will correspond to the duration of the note designated. These numbers indicate the number of pendulum vibrations in a minute; 144 is at the rate of 144 a minute, and so on.

teach the scales four times: First, for the tones belonging to the key and the correct fingering (each hand alone). Second, for establishing fingering and acquiring a certain facility. Here the canons (second and third grades). Third, the longer forms and more varied rhythms, and here the graded rhythms. I think I should always give all kinds of measure counting one tone to each beat; then all kinds of measure two tones to a beat; then three tones to a beat, and finally, four, six, and eight tones to a beat. When you have two kinds of division (quarters and eighths) you can have two grades of rhythm; when you add sixteenths, you can have three, and so on. Graded rhythms, as they stand in the beginning of Volume II of "Touch and Technic," make a very difficult form, which no pupil will do before the fourth grade, or well up in the third, at any rate.

I do not even give the scale of D-flat first. I give C, G, and so on through the sharps; and then through the flats. While the scale of D-flat is very easy upon the keyboard, the first use of scale practice is to form the hand to the key; and this goes better when the work falls upon the key the young pupil needs in the piece she is playing.

I am obliged to work and have very little time for music (although I dearly love it) except in the evenings. As I am in a boarding-house, it is very difficult to practice in the evening without disturbing others. Would the Virgil clavier be of any use to me? L. H.

It is not possible to derive the same satisfaction from playing a Beethoven sonata upon the clavier that you might get from a piano; but if your imagination is active enough, you can do all your finger work upon the clavier. You can get a great deal of help from the clavier without disturbing the neighbors; but there will always be a time when the music will need a sounding instrument, in order that you may study tone production. In case you take the Virgil clavier at headquarters, you will do well to remember that when they pronounce you mistress of the clavier you may still have to change your method of tone production quite a little before securing a sympathetic interpretation. The clavier is an admirable instrument; as a master it is as bad as any other inanimate object.

What is the difference between the chord of the dominant, the chord of the seventh, and the chord of the dominant seventh?

How many motives are there in "Helter Skelter," "poppy," "yesterdays," "Gretchen," etc.?

In the Organ and Harpsichord (part 2), Schirmer edition (Dr. Mason), what is the best fingering for the left hand in the first half of the fifth measure?

What is the right hand fingering correct? In the same measure is the right hand fingering wrong? The spell and the last note of the eighth and first note of thirteenth measure?

In the ninth measure of the prelude, should the thumb of both hands be used on the F, or should the left hand not use it at all? A. C. M.

The chord of the dominant is the chord on the fifth of the key; when it contains the seventh it is the chord of the dominant seventh. Seventh chords can occur upon almost every tone of the scale.

I do not think I care to answer the question as to number of motives in "Helter Skelter." The four-note figure comes in three forms: straight descending, straight ascending, and reversing (measures two, three, etc.). I doubt whether we ought to consider each of these forms a separate motive. If you ask me about ideas, why then the spell of sixteenths for three measures and the three eights following make up one idea; the rhythm and nearly all the melody of this idea is exactly repeated in the following measures. Finger as written, beginning with 2 on F, and each finger falls into its natural place; 5 on A-flat is correct; better play the two G's, 4, 5, changing on the F's.

Do the metronome marks mean so many beats in a second? Or what do they mean exactly? M. T. L.

The metronome marks mean that when you have placed the slide at the notch indicated by the number, each beat of the pendulum will correspond to the duration of the note designated. These numbers indicate the number of pendulum vibrations in a minute; 144 is at the rate of 144 a minute, and so on.

LETTERS TO PUPILS

J. S. VAN CLEVE

To E. L. W.—You ask, first, whether in playing a Bach fugue each voice should be made prominent where it becomes a leader. The whole subject of Bach interpretation is open to much discussion and some decided antagonism of opinion. In Germany there are two schools which are diametrically opposed to each other in the matter of treating Bach's music. One of these schools, which boasts itself to be orthodox, authentic, and traditional, excludes with bigotry anything like modernized coloring or sentiment. These musicians, for instance, set the organ, as it is called,—that is, choose a bunch of stops which will give them the quantity and quality of tone which they desire,—and then the fugue is carried through in this manner, without any change of either quantity or quality, and with a steadiness which would never, if at all, have any difference of opinion with a metronome in good health. In this case, you see, the antecedent, or leading voice, can never differ from the consequent, or voice which initiates the theme on a higher or lower pitch; nor could the melody ever predominate over the counterpoint, or series of rapid notes running along beside it. It must be acknowledged that the organists of this school, who sometimes are honored with the august name of theological organists, can find a strong argument in the condition of the organ as an instrument in the days of Bach. When he created his unapproachable masterpieces of polyphony, these modern wonders, organs with ten thousand pipes and a hundred stops, with imitations of all the orchestral voices and with electric actions working from any distance through coiled, flexible wire cables with the ease of an unwound practice-clavier, were undreamed of. A similar argument can be with some justice urged in the case of the piano or harpsichord compositions, for both the harpsichord and Bach's beloved, the clavichord, had a tone weak and of few dynamic gradations; but a similar mode of procedure would lead us to play Beethoven on the six-octave, faint-voiced piano of his epoch.

The other school of musicians, the progressives, believe in changing the registration and even the tempo of a fugue to attain emotional expression. This is accomplished far better upon the piano, at least so far as dynamic balance is concerned.

Bach's music has been transcribed for the orchestra, and there not only does one-color reach its most brilliant perfection, but the dynamic effects attain a wider range than elsewhere. Any one who has listened to the Thomas Orchestra deliver Albert's arrangement of the prelude, choral, and fugue, will have a realizing sense of what Bach had in his heart. To such a person argument will be scarcely necessary.

The pianist has at his command all the resources of accent and shading, and not to employ them is mere brutal stupidity. Therefore, as you may guess, I belong emphatically to the new school—the school that believes that we can never exhaust, by all our modern expressiveness, the deep wells of inspiration in those old masters. The themes should be made louder than the counterpoint.

I teach my pupils to make Bach's fugues stand out in bold outlines and with masculine accents. If you do not believe in this, simply try it. Yes, make all your melodies twice as loud as the counterpoint and the accents like rock.

A gain, each voice should have expression, independent of the other. Yes, the theme, as I have just told you, should be louder than the counterpoint, and at each re-appearance, you may give it some characteristic treatment, but be careful to keep within bounds. It is quite easy to become extravagant and absurd.

Your second question is, "Must the tempo of a Bach fugue or Beethoven sonata be perfectly strict, and why?"

My dear friend, you ask me here a whole bunch of questions totally unlike. I am willing to be pelted with snowballs from all sides, but pray do not mold each snow-

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ball upon a pebble as a core. I must answer you separately. A Bach fugue must be played with a close approach to uniformity of tempo, though this need not be absolute. In the case of the Beethoven sonatas, it is entirely otherwise. The Beethoven sonatas are a type of art much in advance of the Bach fugues, so far as dramatic life is concerned, and therefore many more changes of tempo are not only admissible but obligatory. Avoid, however, as you would a disease, that hectic habit of injecting into Beethoven a powerful lymph, obtained by macerating the Chopin rhapsody. It is positively ludicrous, distressing, even wicked, to distort Beethoven as some of the high-fed modern pianists do. They have lived upon Chopin and Liszt, Tschaikowsky and Wagner transcriptions until they think it a pressing harborage to keep one measure in orthodox limits, and they are like those canary birds which the bird-fanciers feed on red pepper until their plumage is changed from the regulation yellow to scarlet.

Third, you want to know by what right an artist prolongs certain tones in a composition which an amateur does not tamper with.

The prolongation of certain tones by a pianist is done for the purpose of imitating singers. No one but an artist should do this, because it requires much refinement of musical feeling and maturity of musical experience to know when the esthetic nature of the music requires such lingering. Singers are greatly prone to overdo this effect, and there are certain composers, like Gluck, whose music must be sung in strict time. I remember once hearing Mr. Thomas sing with great impatience, after a young lady had just sung the contralto solo from Gluck's "Orpheus," and it had been compelled to suppress her pause on the penultimate tone, good in Italian style, but not in Gluck, "Should I have to go on all my life hammering sense into all these singers?" It should not be the first tone, as you say, though this habit of prolonging the first tone is indulged in by many organists as a sort of snobbish affectation, in which the organ is totally lacking. Even so great an authority as the virtuoso Clarence Eddy approves and uses this device.

To Miss L. G.—You ask, first, what is meant by the dynamic element in music. The word dynamic is derived from the Greek *dunamis*, which means power. The dynamic element in music, therefore, means the power element, or the question of intensity. If a string on the bass of the piano he struck very lightly, you can scarcely see it tremble, but if you give a more powerful blow, it will strike the neighboring strings; and the loudness of the tone will thus be enormously increased. Think of the tone of a tuning fork, then think of the tone of a trumpet, and you will get an idea of the possible range of intensity. The guitar, the mandolin, the zither, and the harp have all low dynamic powers; the church organ and the brass band have high dynamic powers. Differences of intensity are fundamental in the piano forte; and because by the mechanism of its keys the player can vary the amount of tone by the mere quality of his touch. The dynamic range of a good grand piano is very great. Shadings or intensities are classified in five ranks—*vivace*, *pianissimo*, *piano*, *mezzo*, *forte*, and *forteissimo*. Each of these may, however, be easily subdivided into three grades—thus making fifteen in all. The pianist finds his use of the dynamic possibilities of the piano in three things—viz., in making a uniform level of intensity, like a plain, loud, soft, or moderate; sound; because by the mechanism of its keys the player can vary the amount of tone by the mere quality of his touch. The dynamic range of a good grand piano is very great. Shadings or intensities are classified in five ranks—*vivace*, *pianissimo*, *piano*, *mezzo*, *forte*, and *forteissimo*. Each of these may, however, be easily subdivided into three grades—thus making fifteen in all. 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NOTHING BUT A NAME!

BY E. M. TREVENUE DAWSON.

It did sound ludicrous, certainly, when a young girl asked her music teacher one day, "Was Beethoven a great composer like Bach?" But on second thoughts this question appeared perfectly natural, and showed a state of mind very common among pupils, but extremely difficult for the well-informed teacher to realize.

The girl in question had just been given a book of studies by her teacher, following on a course of Bach's Inventions. Bach was to her nothing but a name, Beethoven but another. Yet she had a hazy notion that the former was a great man, and began, therefore, at once to wonder whether this new name were not also that of a great composer. And why not? One name's as good as the other, and both begin with a B, anyway.

Oh! how difficult it is for us teachers to put ourselves in the place of a pupil whom Bach, Beethoven, Wagner are nothing but names! And yet sympathy is a most important—I had almost said the most important qualification for a teacher. To be able to think one's self, so to speak, into the mental attitude of one's pupils, to imagine what it must feel like to have, for instance, such titles as "Lohengrin," "Eliah," the "Applause Symphony," "Der Freischütz," "Messiah," "Parsifal," call up no associations whatever; to know absolutely no difference between names like Beethoven and Berens, Bach and Liszt, Wagner and Bellini, Paganini and Sidney Smith!

And yet this represents pretty accurately the condition of many (perhaps most) of the pupils who come to us. From their point of view this is a totally unimportant matter. Music is only one of the many tiresome subjects to which some attention has, perforce, to be given during school days, and as it is perfectly immaterial who wrote the history, geography, or grammar primer, out of which they learn, so also in like manner as regards the writers of those pieces and studies given by the music teacher.

We teachers, however, regard the matter in a totally different light. We want our pupils to look up to music as a divine art, to learn to love her as a life-long friend, if not mistress; something quite apart from school books and school lessons, which come to an end with school days.

Yet, though no comparison should be drawn between music and the ordinary school lessons, it would be fair enough to draw one between music and literature. As to the latter, what with reading-books, elocution classes, and lectures on different periods in literature etc., school-boys and girls get some notion of the more important writers, such as Shakespeare, Dryden, Addison, Macaulay, Longfellow, etc., while, on the other hand, the great masters in music are usually ignored. What well-educated, intelligent girl of fifteen or sixteen, for instance, would ask her governess seriously whether Shakespeare is still living? The very idea is preposterous. Nevertheless, just such a girl inspired of her piano teacher one day, "Is Bach alive now?" Thus the awakening of an intelligent interest in musical works is certainly not, as a rule, acquired in the ordinary school routine.

These and similar considerations were first suggested to my mind many years ago, when I was giving a course of lectures on Music History at a large provincial boarding-school in England. In tracing the development of oratorio, we had now arrived at Mendelssohn's works; so, knowing that several of the girls had their homes in Birmingham, where the "Eliah" was first produced, I asked whether any of them had heard it performed. No.—Or even any part of it?—No.—Or had ever heard that it had been expressly composed for the festival held in their native city?—No. Well, the class was made up of about twenty elder girls, between the ages of 15 and 19, and it proved, on further inquiry, that not one had either heard the "Eliah" or knew anything whatever about it!

Then I first realized vividly the melancholy case of those to whom the great masters and their great master-pieces are "nothing but a name."

It may be here objected that in the realm of music history the teacher himself must often be in a similar position. He talks glibly enough, it is true, of Peer's and Caccini's "Paradies," of Purcell's "Tempest," of Handel's "Esther," of Tallis's forty-part Motet, and so on, but has he ever had the chance of hearing any of them?

This is hardly, however, a parallel case, since he is able to at least study the score of most of such works; or, if not that, he can read accounts and even analyses of them. He knows all about the period at which they were written, can tell the names of contemporary musicians, and so can form at any rate a pretty near guess as to the style of the writing, and the harmonies and scoring likely to have been employed. No! on the whole, I do not think it can be said with truth that that to the well-informed teacher any important musical work is absolutely "nothing but a name."

On the other hand, it must be conceded that some pupils are by no means wholly ignorant. They have the good fortune to come from musical households where older brothers and sisters belong to the local choral society, and come home from rehearsals talking familiarly of Gounod's "Redemption" or Mendelssohn's "Hymn of Praise," while fathers and attendants entertain open and discuss next morning the rendering of this Beethoven symphony or that Wagner drama. Perhaps, too, the younger members of the family are themselves taken to concerts and "recitals," and thus gain an elementary acquaintance with the names and some of the works of the great masters.

But I fear these favored individuals are quite in the minority, and in any case I would rather plead for sympathy with those who need it most—the ignoramuses, whom behalf I have taken up my pen.

As to what steps should be taken to remedy their condition, I need not enter into details, for every teacher will have his or her pet method of dispelling ignorance and arousing interest; either by playing to the pupils extracts from great works, by showing photographs or cuttings of great musicians, by taking them to concerts, by narrating the biographies of the composers, by telling anecdotes about them, or some other plan.

The great thing, is, first to *realize* one's pupils' ignorance and to find sympathy, not contempt or dismay; then to encourage them to seek information about their pieces. And to this end let me not discourage them from asking questions by appearing shocked at the woful lack of knowledge displayed, by wearing a supercilious or lofty air of superior wisdom, or by bursting out laughing (however absurdly the questions may sometimes strike me)—any of which methods have an infallible way of most effectually quenching all thirst for information.

SUCCESS IS THE REWARD OF TOIL.

BY JAMES M. TRACY.

It is necessary to practice what the teacher gives you in a diligent, faithful manner. You employ a teacher for his ability to impart knowledge, and should be governed implicitly by his advice; else you reap no advantages from his instructions.

One should never practice when other things are uppermost on the mind, for progress can only be made when one's whole attention and energies are given to the object in hand. Scholars often practice in a careless, listless manner, especially if they do not like the exercise or piece given them, or have but a few minutes to devote to practice. They seat themselves at the piano, not with the view of accomplishing something, but as a duty they owe somebody, and the sooner that duty can be discharged the better it will be for them. They think of making calls, riding, parties, dancing, fashions, and many other outside matters. Such practice does one no good. If you can not concentrate your whole powers on your practice, better stay away from the piano and wait until you are fully prepared to devote your whole body and soul to it, rather than fool away your precious time.

Answer: "My breakfast." * * *

Lizst seems to have been rather more free of jealousy toward other artists and composers than is generally the case. He wrote to Wagner in 1857: "Many of my most intimate friends—Jochim, for example, and formerly Schumann and others—have shown themselves alien, unfriendly, and averse from my compositions. I don't take this in the least amiss, and can not let it influence me, as I feel a constant and lively interest in their works."

As a general rule, scholars do not practice sufficiently, do not listen attentively or watch for cause and

effect in their practice, and thus much valuable time is lost, or worse than lost, for careless practice brings many faults which must be corrected sooner or later. Scholars should make themselves critics by closely observing all the defects of their own playing, and, taking advantage of such observation, correct the mistakes, thus saving much valuable time and money. There is no possible way that I can advise that will improve you so much, that will surely help you to gain a correct, thorough musical knowledge, as to become your own critics. If you will act on this suggestion, you may become competent critics and self-instructors.

There is a class of scholars who wish to have their own way—do not, will not practice the pieces given them—but such scholars rarely, if ever, make good players. They desire only such pieces as are pleasing to them, ignoring technical studies altogether. We are sorry to say that thus rebelling against the teacher they are often assisted and driven on by their parents, who object to having their children practice anything that is not pleasing to them. While I admit that scales and other exercises, in the main, are ministering, they are useful—yes, a necessity—in helping to make good players. I assert that no good player was ever made who ignored such practice. It is certainly quite natural that parents should wish to hear their children practice only pleasant pieces. Such pieces are well enough in their place. Indeed, we all love to hear them; but to play them well, as they should be played, requires the study of many technical exercises as a school of preparation. If parents desire their children to make good progress and play well, they should never interfere with the teacher's instructions, for by so doing they discourage both scholar and teacher, which is absolutely sure to produce discontent and unsatisfactory results to all concerned.

Many students—yes, a large majority—practice too fast. Such practice leads to imperfect playing. No good results can ever come from it, because the fingers can not move fast until the brain has fully comprehended and conquered the difficulties of such exercises and pieces. And this is not, can not, be obtained except by slowly—very slow—and diligent practice. The brain, which is the moving power, acts upon the fingers just as it does upon all the other movements of the body, and all intelligent people know that when the brain ceases to act the body is dead and useless. Too fast practice, as a rule, leads to many bad habits, such as stammering, wrong notes, and other unnatural effects. Therefore, avoid the habit if you wish to become musically good players and have your playing prove acceptable. Let me inform you, right here, that none of the great players have ever practiced their music fast before conquering all the difficulties contained in the pieces they were learning. Hummel, Liszt, Thalberg, Rubinstein, von Bülow, Paderewski, Paderewski, Gottschalk, and Rosenthal had all practiced slowly, carefully, and correctly; that is one of the chief reasons of their success, and certainly their example is a good one to follow, for no greater nor more wonderful performers have ever lived.

Vibration of tone had been under discussion, and in conclusion the fact made plain that almost everything is the result of vibration. I was anxious, indeed, to ascertain whether my pupil had understood the subject, and directed my questioning in a way to call forth a reply which would demonstrate that light also was a result of vibration. Putting my question thus: If sound is the result of air-vibration as perceived by the ear, what then is the effect of air vibration upon the eye? For instance, what is the first thing you notice upon awakening in the morning? *

Answer: "My breakfast." * * *

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The Musical Listener

KINDERGARTEN PIANO TEACHING.

BEFORE this The Listener had heard intimations of Kindergarten theories as applied to piano teaching for children, but the subject was never brought forcibly to his mind until now, when not only the method but the creator of it have been presented to him. A vivid recollection of his own juvenile struggles with notes and time and keys, all a burden and punishment as then tangt to little children, suggested The Listener's original interest in the subject, which led to an investigation for the benefit of ETUDE.

Miss Evelyn Fletcher, a young Canadian woman, is the one who has worked out the Froebel principles of education as a means toward promoting musical interest in mere babies of Kindergarten age, thus starting them into a wide field of knowledge during the tender years of receptivity with pleasure to themselves instead of dislike and dread.

Miss Fletcher is this winter demonstrating her theories in America by the invitation of Mr. Aganossian, superintendent of the Perkins Institute for the Blind, and Mr. George Chadwick, at the head of the New England Conservatory. Her ideas were formulated during five years of piano study in Germany, and they must contain fundamental truths, judging from the unanimous acceptance of her practical workings wherever they are exhibited.

Miss Fletcher teaches classes of children seated about Kindergarten tables. Her main object is to prepare their minds so fully with primary knowledge that when at the end of her course they are for the first time put up to a piano, all drudgery will be obviated and only pleasantable work remain for them.

Following in Froebel's footsteps, every bit of information is conveyed to the child mind in Sunday clothes—dressed fancifully and attractively. The first step in this teaching is the variety of notes. Each kind of note is shaped in wood, and the children become familiar with them as they do with the different kinds of animals in a Noah's Ark. Then they are taught to draw them on a blackboard until the note family become old and intimate acquaintances, after which the children are told that the staff is the home of the notes; each note has its own room. An appropriate name of five lines of tape represents the home, and a place is found for the children on the table. Each line is named twice, once for the time when Miss Treble Clef resides there, and another name when Mr. Bass Clef is at home. The spaces are taught in the same way; then the notes are put in their various places by the children, who look upon all this as play, not realizing that it means knowledge. Later, they are taught to draw all this on the board, and Miss Fletcher rewards the child who makes the fewest mistakes with the privilege of being king or queen of the class, for the time being crowning him or her with a paste-board crown on which are printed musical characters.

The Listener has not space in which to go further into details concerning the work, but the child is taught to read music and to understand rhythm before any attempt is made to work on a keyboard. By means of table exercises the position of the hand is taught; then, by some system of adjustable keys, the keyboard is studied. For time study, a simple piece is played on the piano, and the children are taught to mark the accent by clapping their hands on the accented beat and only patting them softly on the unaccented. In teaching the scales the keys of the adjustable keyboard are taken out and put back at will, and the children are taught to play a game in which a set of Majors are started out for a walk, the first one to go being Major C; after this promenade, with its accompanying halts, the Minor family take a constitutional, headed by Mr. C Minor.

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It sounds like play to the mature mind, but what worthy, fruitful play it must be! "Learning made

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"easy" has an agreeable sound, and need not, as is sometimes argued, enervate the will and brain. 'Tis surely better to learn easily than not at all. Miss Fletcher feels that her work will eventually affect the musical understanding in America in a manner similar to the deep-rooted national comprehension of the German race, from whose people she received her first inspiration.

The Kindergarten musical idea is being welcomed warmly by educators at the head of large institutes, and about Boston the young teachers in particular are enthusiastic over the bare idea as presented to them with demonstration. Notwithstanding its literary and educational attractions, Boston is never slow about finding out and welcoming practical truths and reforms.

* * * * *

THE INCONSISTENCY OF GENIUS.

No doubt it is a trite observation for The Listener to make that genius is freakish, is irresponsible, is inconsistent, and the truth "will out." It is generally conceded that the piano virtuoso must create at least the solid foundation of his technic in early youth. Now, look at the modern hero of the piano—Paderewski. The critic, Mr. William F. Aphor, an acquaintance of Paderewski's, says that genius in the case of the Pole was almost permitted to go to seed until after his sixteenth year, and not until after the death of his wife did he enter laboriously upon the technical side of study, not did he, until that time when he came into close friendly relations with the actress, Madame Modjeska, and her husband, Count Bozena, even contemplate the career of a concert pianist. Consequently, his later mastery of his instrument, contrary to all prescribed rules and regulations, was acquired on seven league boots, which simply goes to show that genius as well as truth "will out"; it is an irreducible force.

Then, too, think of the odds against which he always worked! How many of us would surmount the difficulty and hardships of the nervous affection of the arms he endures?—an affection similar to rheumatism and not unlike writer's cramp. There are times when he can not play at all; other times when he accomphishes his great feats with harnessing pain.

Paderewski's pupil, Madame Szumowska, tells an amusing anecdote of the pianist's first concert tour, when, as a lad of sixteen, crude and unformed, he wandered through Russia giving his little concerts. Madame Szumowska says: "He had announced a concert at a certain small town, but on arriving found that no piano was to be had for love or money. Finally he ascertained that a general living some miles away had a piano. The general was perfectly willing, on being applied to, to lend his instrument; but when the pianist tried to fit it to his piano it was so badly out of repair that some of the hammers would stick to the strings instead of falling back. However, it was too late to back out. The audience was assembling, and in this emergency a bright thought occurred to the pianist. He sent for a switch, and engaged an attendant to whip down the refractory hammers whenever necessary. So bang went the chords, and swish went the whip, and the audience liked this improvised drum more, perhaps, than it would have enjoyed the promised piano solo."

* * * * *

A REMARKABLE DÉBUT.

AMERICANS are so universally accused of having no minds of their own concerning genuine artistic merit, of catering to European verdicts and listening only to artists who have successfully passed foreign criticism, that The Listener is glad of an opportunity to state at least one remarkable exception to this rule—if it is a rule. On Friday afternoon, November 15th, there appeared before the thousands of people gathered in Boston Music Hall for the rehearsal of the weekly orchestral concert, a young man, a pianist, absolutely unknown and unheralded. He was set down on the programme as Mr. Alberto Jonas; nobody had ever heard of that name before and everybody wondered.

Mr. Jonas appeared—a quiet, unostentatious man, carrying with him an air of simplicity and earnestness,

He played the tremendously difficult Paderewski concerto in A minor—and how he played it! Surely, the composer would have been proud of that interpretation. That impassive Boston audience knew at once how much of a master was displaying before them, and this they vociferously exhibited, while next day the critics to a man declared Mr. Jonas remarkable.

It seems that Mr. Jonas is a foreigner (said to hail from Madrid) who some years ago arrived in America and accepted probably what he could get at the time—a professorship of music in a Western college, which he still retains; but there seems no reason why Mr. Jonas should not captivate the United States after the manner of his recent Boston experience, and we will be disappointed if we do not hear from him further and frequently. It looks like another case where genius "will out."

* * * * *

INDISCREET RELATIVES.

If the relatives of youthful talent or ordinary precocity realized how amusing and ridiculous their false display of family pride seemed to the outsider, surely they would control themselves, if only for the sake of the victim. To be sure, in the incipient stages of creation both composers and literary creators are a nuisance socially, owing to their own personal fondness for talking about their achievements and insistence upon everybody else listening or doing the same thing. But even this is more excusable than parental or fraternal inane prating about the son or brother as a marvel. When people are marvelous it goes without saying, and such talk is not only tiresome, but it is silly and unwholesome for the victim.

Not long ago The Listener was dining in the company of some musicians, among whom was a young creator not yet known to fame, although an earnest worker with possibilities. The young man's adulating sister was also there. He wore a unique ring which became the topic of conversation, and The Listener inquired: "Has your ring a history?" Before he could reply, the sister interposed: "No, but it is *making history* on my brother's hand." The poor man looked foolish and everybody else felt so, because as yet he had not made any history that anybody knows about; and the sister was, to say the least, untrue.

The instant a head is turned, its machinery begins to clog, and many a life has been spoiled by enervating, unthinking adulation acting as a damper on ambition because of its blinding results.

* * * * *

THE NEW YEAR.

Once more we start upon a round of time. The new year always has a special message for the individual; it is a landmark on the road of his progression or retrogression, and, alas! is not always a happy indicator; but without exception it can convey to one and all a message of hope, because it points out another period of time, a free gift of eternity offered as a great opportunity to each one struggling to keep up with his ambitions. "Art is long and time is fleeting," but as long as the latter does not fly away altogether there is hope for the former.

Happy New Year!

—Mr. Damrosch says: "I believe that art is not a luxury for the rich, but a necessity for the poor. I believe that it is necessary to stimulate the mind engrossed with the sorid care of eking out a material existence. The spirit gladly follows the flight of the imagination, for thins and thus only can it leave behind its troubles and cares. I believe that of all the arts, music is the best language in which to express an ideal. I believe that music is the natural language in which a people expresses its ideals, its emotions, its character. The folk-songs of the various races of Europe prove this. I believe that this language should be taught to all, in order that all may be able to express their true feelings. Words may lie—music can not. I believe that all people can learn to sing."



THE ETUDE

SIGHT-READING.
BY THOMAS TAPPER.

This reply to a query in the November ETUDE interested me very much; it relates to sight-reading, a branch of music education which is receiving the most earnest attention at this time. It has taken many years, but at last it has been realized that children can be taught as early as the first year in school to read from staff notation in any key. Nor is this all; but children can be taught to read in all keys from the beginning without the use of any means or devices which are non-musical. And this is distinctly a gain, because all signs which we may use that are not a part of our present music symbolism have to be abandoned; and to abandon one sign, or group of signs, in favor of another can take place only to the confusion of the learner.

The price we have paid for this bit of knowledge is, as many know, years of allegiance to the keys of C, F, and G.

Naturally, the reading of which I speak finds its expression in the voice. And this—sight-reading it is called—must precede instrumental work if we hope for much success in music. Nothing but trouble and complex trouble can be expected when we attempt to teach a child to keep still, to sit upright, to hold the arms in a special way, to use the fingers, to read music, and so on all at the same time. The wonder is that a child, submitted to this multiflora torture, does not explode from the force of the conditions of the game. Manifestly, reading should be familiar—or, to state it briefly, that particular mental process should have been trained in other surroundings, before the keyboard is approached.

Child-training in instrumental music would be more decidedly a success if we kept these points in mind:

I. Before beginning instrumental study, train the child to listen to tones of all kinds. He must be taught to listen with his ears.

II. The child should learn some music with the voice by rote. Then he must learn in the same way the major scale. In every moment of his music life he will need the major scale. He must, consequently, learn it early, in the way that makes the greatest impression upon him. That impression is made by the voice. In its effect upon himself the voice is infinitely nearer the child than are tones produced upon a piano.

III. The child must be trained in sight-reading because thereby he gains—

(a) The power to think time;
(b) The power to comprehend and to interpret simple musical phrases and periods by the exercise of his own faculties.

(c) The power to sing the major scale from the various pitches which are at his command. By representing the major scale at various pitches we get in symbols what we call keys. As long as the pitches are at the singer's command, the key offers no difficulty.

IV. By testing and observing these points the teacher will discover—

(a) That the reason why we worship before C, F, and G is a shrin of simplicity, is to be found in the keyboard of the piano or organ, and not in the mind of the child.

(b) That if the child's education in music opens with sight-reading (preceded by note work), he goes forth into instrumental study with fewer prejudices and limitations.

(c) That the value of conceiving a music thought and expressing it with the voice is infinitely above any instrumental expression of it. We positively must build up from within.

(d) That the moment we stop confounding difficulties of keyboard, of signs of hand, the sooner we shall begin to conceive how genuine and how simple staff notation is. No substitute system has ever been discovered that had sufficient inherent worth to make it stand even the best mast, at one point or another, make the transition to the staff.

What I would particularly impress is that sight-reading from the beginning—expressed by means of the voice—is absolutely essential.

In conclusion, the following, from the annual report of the schools of New York City, is full of interest:

THE ART OF SELF-CRITICISM.

BY W. J. HENDERSON.

It is not so difficult to learn to sing or to play the piano as it is to learn to tell when you are doing the most important acquirement of the artist, be he musical, literary, or a painter, I shall answer at once and without the slightest hesitation,—the art of self-criticism. Long ago Socrates said "Gnōthi seauton"—"Know thyself."

In the brilliant days of Elizabeth, Shakespeare wrote a variation on this theme when he said, "To thine own self be true, and it must follow, as the night the day, thou canst not then be false to any man."

Shakespeare's thought was of morals, of character, yet if you follow the advice of Socrates and keep your conscience alive, you must also obey the exhortation of Shakespeare, and in so doing you will be true to your art.

"Know thyself!" Know your own powers, study your limitations. You can have them. We all have them.

"Who by taking thought can add a cubit to his stature?" That does not mean that you are not to take thought at all. It is only by the hardest and most continuous study that you will ever reach the full measure of your stature as an artist.

But do not imagine that you can become something that nature never intended you to be. If you are five feet four inches high and have a pug nose, don't try to act Romeo. If you are a woman and have a 9 foot, don't try to play Cinderella. If you have no voice at all, do not decide to be a singer. If you are naturally of a calm and placid disposition and inseparable to nervous excitement, don't try to be a great pianist, for you will never succeed.

Follow Shakespeare's advice, and be true to yourself. Do what nature intended you to do.

But the great difficulty is to find out what nature intended you to do. I remember that when I was a boy a popular command was this: "What is the most difficult thing in the world?" And the answer was, "To find out the most difficult thing in the world." Longfellow said, "The talent of success is nothing more than doing what you can do well, without a thought of fame." Now, is there anything more difficult in this world than to find out what you can do well? I suppose the most misleading lines ever written are these lines of Dryden:

"What the child admires,
The youth endeavored and the man acquired."

courage even great talent. But what I would advise is that teachers try to show pupils how to measure their own powers and how to criticize their own work. The teacher can do a great deal toward helping the pupil to acquire the art of self-criticism and, in a kindly way, by appealing to the pupil's reason, can, in some measure, offset the evils of friendly flattery.

The fate which awaits a misguided young pianist or singer who disregards the warnings of honest advisers and, following the advice of flattering friends makes a public appearance, is something excruciatingly painful. The daily papers of New York recently gave an account of a case of this kind. A young woman whose friends had for years dinned into her ears the declaration that she had a great voice and could sing at least as well as Calvè, who was often out of tune, succeeded in obtaining an engagement to appear at a concert attended by a very large audience. She sang, and that audience roared with laughter at her awkward attempts to deliver a familiar song. The next day the daily papers told the story of the previous night.

Now it so happens that the manager of this young woman is one of those men who talk. So I know that instead of taking that lesson to heart she was simply in a fury of rage about it, and threw the blame of her fiasco on every one but herself. Her "friends"—Heaven save the mark!—began at once to urge her to hire a hall and give a concert of her own in order to vindicate her claims to public attention, and she should not be surprised to hear that she would accept their advice. If this young woman had ever learned the art of self-criticism, she would have known two things: first, that she was not competent to appear before an audience, and, second, that her "friends" were her worst enemies.

Unfortunately, "friends" are always at one's side, while much of the wisdom of the world on this topic is reposing in the gathered dust of library shelves. "It is an uncontested truth," says Dean Swift, "that no man ever made an ill figure who understood his own talents, nor a good one who mistook them." Lessing put it in more biting form:

"Tompkin forsook his last and awl
For literary squabbles;
Style himself poet; but his trade
Remains the same—be cobble."

Sainte-Beuve, always elegant, expresses it in yet another way: "On est toujours élégante de son prévier talent." It is the duty of every student to strive night and day to learn what his especial talent is and to cultivate that to its fullest extent. But I repeat and repeat and repeat that you will not learn what it is from the friends to whom your accomplishments provide an hour of elegant recreation. It is one thing to play a salon piece by Gottschalk or Sidney Smith to a parlor full of friends and another to play the Waldstein sonata to an audience of music-lovers who do n't know you.

The great artists are all critics of themselves. Mme. Patti conquered the world by knowing just what she could do, and doing it to perfection. Mme. Sembrich, pianists, and singers were but. It is not true. Aspiration and inspiration are utterly, hopelessly, often quite different. Therefore I say to the readers of THE ERIN, study yourselves. Learn to get outside of yourselves and look at yourselves as if you were some one else. There is only one way to do it, and that is to disregard the warm praise of friends. I am of the opinion that the curse of huddling talent is the flattery of foolish friends. In my experience as a writer on music and the doings of musicians, I have seen so many sad disappointments, even wrecked lives, resulting from the delusions caused by flattery of friends that I say to every music student, and I say it from the bottom of my heart, distrust all people who continually praise you. Your teacher never has anything but words of easy commendation for your work, drop him and get another. He will never do you any good.

To teachers I am loath to offer advice. Most of them do not need it, for music teachers, like other teachers, are generally sincere and hard working. But do not let them on the side of kindness to your pupils. Do not let them think that they are doing well when they are not. Of course, I understand that constant fault-finding will dis-

N° 2367

REVERIE.

(Träumerei.)

BERNHARD WOLFF, Op. 58. No. 7.

Con espressione.

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2

dim.

2367-1

3.

dim.

rit.

molto rit.

pp

2367-2

ALBUM LEAF

Revised by Constantin v. Sternberg.

TH. KIRCHNER, Op. 7. No. 2.

Lively, not too fast. Met. 80-100.

A. Pass the thumb rather over the 4th finger, than under, and do it boldly.

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B, C, D, E, F, see note A

Nº 2368

Magyar Dance

From the Hungarian Opera, "Hunyady Laszlo."

FR. ERKEL.

Allegro.

The musical score consists of five staves of music. The first staff is for the treble clef part, the second for the bass clef part, and the third, fourth, and fifth staves are for the strings. The music is in common time, with various key changes indicated by sharps and flats. The first staff begins with a dynamic of *p*. The second staff starts with a dynamic of *r.h.* The third staff begins with a dynamic of *cresc.* The fourth staff begins with a dynamic of *p*. The fifth staff begins with a dynamic of *f*. The music features complex rhythmic patterns, including sixteenth-note figures and eighth-note chords. Measure numbers 1 through 7 are visible above the staves.

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The musical score continues with six staves of music. The first staff begins with a dynamic of *p*. The second staff begins with a dynamic of *cresc.* The third staff begins with a dynamic of *ff*. The fourth staff begins with a dynamic of *p*. The fifth staff begins with a dynamic of *f*. The sixth staff begins with a dynamic of *D.S.* The music continues with complex rhythmic patterns, including sixteenth-note figures and eighth-note chords. Measure numbers 1 through 7 are visible above the staves.

2368-3

Before the Battle.

Vor der Schlacht.

(Martin Greif.)

English version by W. J. Baltzell.

Jos. Rheinberger.

Tempo di Marcia. $\text{J} = 116$

1 Wake up! so bids the morn - ing, My love at homedoth now a - wake And
Auf, auf! so ruft der Morgen, sie ist da - heim nun auch er - wacht, und

2 I vow it. Faith-ful, con - stant To her shall I for- e'er a - bide And
Ich weiss es, ih - rem Her - zen ge - hör ich zu in al - ter Zeit, und

think of me for love's sweet sake; While o'er my head shall bat - tie
hat be - reits an - mich ge - dacht, ich a - ber zie - he in die
 should I fall in blood - y strife My coun - try dear de - mand my
fall ich heut im blut' - gen Streit, dem Tod fürs Va - ter - land ge -

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break. While o'er my head shall bat - tie break May God in mer - cy
Schlacht, ich a - ber zie - he in die Schlacht mag es der Herr be -
 life My coun - try dear de - mand my life She ne'er will cease her
weicht dem Tod fürs Va - ter - land ge - weicht sie wird mich nie ver -

rit. *a tempo.*

spare me, In mer - cy spare me.
sor - gen, der Herr be - sor - gen. } griev - ing, Ne'er cease her griev - ing. } schmer - zen, mich nie ver - schmer - zen. }

Tra-ra, _____

cresc.

tra-ra, tra-ra, tra-ra, tra - ra!

D.S.

3. With joy I plucked a flower,
 A greeting to my distant love,
 Its heart is rent with sudden pain
 Beneath my foot upon the plain,
 When bursts the trumpet's sounding,
 The trumpet's sounding, Trara, etc.

3. Gern pflückt ich ab vom Rasen
 Ein Blümlein, ihr zum fernen Gruss,
 Dass seine Lust sur harlen Buss
 Zertreten wird von meinem Fuss,
 Zertreten wird von meinem Fuss,
 Dieweil die Hörner blasen,
 Die Hörner blasen, Trara, etc.

AT EVENING.
AU SOIR.

Edited by Robt. Goldbeck.

I.J. Paderewski, Op. 10, No. 1.

Andantino quasi Allegretto.

Mordant. (w) performed with $\begin{smallmatrix} 2 & 3 \\ 5 & 4 \end{smallmatrix}$ may be omitted here and in another similar place, as it is not essential. Observe that other mordants occur also singly (for the right hand above) in a number of places throughout this piece. If player can never take 2d thumb 2d, as fingering in the left hand. These are old-fashioned mordants, differing from the modern grace note beats: the first note of each mordant should be given simultaneously with the Bass note.

A Usually, a Fermata (Pause) is preceded by a ritardando; in this case the ritard comes, exceptionally, after the Fermata;

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E The Pedal is here to be taken to release the finger from the 5 so as to take the succeeding chord with the 5th.

F Careful legato practice is necessary to execute the double notes in the left hand, with facility equal to that of the right at D.

G The chords at G and H are first inversions of the chords of the common chord of A major has the strange admixture of f-sharp. This is an originality on the part of the author.

as I have given them here in their fundamental positions, and play after them the plain chord, a c-sharp e g, and you will get an insight in the otherwise rather mysterious chord at H.

L The last chord ends in suspense, as it were, since the common chord of A major has the strange admixture of f-sharp. This is an originality on the part of the author.

LA PRINCESA.
Spanish Dance.

OTTO MERZ, Op. 5, No. 2.

Moderato.

11

energico

f sostenuto le melodia (staccato le accordi)

p

f

ff

con velocità

ff

r.h.

con fuoco

dolcissimo marcato

p

melodia

con fuoco

pp

pp

pp

pp

dolcissimo marcato

rall.

D.C.

Nº 2365

The Village Blacksmith.

Die Dorfschmiede.

Character Sketch.

CARL HEINS, Op. 241

15

Under a spreading chestnut tree The village smithy stands.

The smith a mighty man is he, With large and sinewy hands;

And the muscles of his brawny arms Are strong as iron bands.

His hair is crisp, and black, and long, His face is like the tan:

His brow is wet, with honest sweat, He earns what e'er he can.

And he looks the whole world in the face, For he owes not any man.

Week in, week out, from morn till night, You can hear his bellows blow,

You can hear him swing his heavy sledge, With measured beat and slow;

Like a sexton ringing the village bell, When the evening sun is low.

And the children, coming home from school, Look in at the open door;

They love to see the flaming forge, And hear the bellows roar;

And catch the burning sparks which fly Like chaff from a threshing floor.

He goes on Sunday to the church, And sits among his boys;

He hears the parson pray and preach, He hears his daughter's voice

Singing in the village choir, And it makes his heart rejoice.

It sounds to him like her mother's voice — Singing in Paradise!

He needs must think of her once more, How in the grave she lies;

And with his hard, rough hand he wipes A tear out of his eyes.

Toiling, rejoicing, sorrowing, Onward through life he goes;

Each morning sees some task begun. Each evening sees it close.

Something attempted, something done, Has earned a night's repose.

Thanks, thanks to thee, my worthy friend, For the lesson thou hast taught,

Thus on the flaming forge of life, Our fortunes must be wrought:

Thus on the sounding anvil shaped Each burning deed and thought.

Henry Wadsworth Longfellow.

Allegretto. J. = 138

f

poco rit.

mf a tempo.

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Musical score page 16. The score consists of two systems of music for piano. The top system starts with a treble clef, a key signature of one sharp, and common time. It features six staves of music with various dynamics and performance instructions like "cresc. molto." and "mf". The bottom system begins with a bass clef, a key signature of one sharp, and common time. It also has six staves of music with dynamics such as " marcato.", "Fine.", and "mf". Measure numbers 1 through 10 are indicated above the staves.

Musical score page 17. The score continues from page 16. The top system starts with a treble clef, a key signature of one sharp, and common time. It includes six staves of music with dynamics like "cresc. molto." and "f". The bottom system begins with a bass clef, a key signature of one sharp, and common time. It has six staves of music with dynamics such as "p", "mf", and "D.C.". Measure numbers 11 through 17 are indicated above the staves.

A Coquettish Smile.

Polka.

SECONDO.

H. Engelmann, Op. 292.

Intro.

Sheet music for the second version of "A Coquettish Smile" (Op. 292). The music is in 2/4 time and consists of two staves for piano. It includes an introduction, a first section (labeled "Polka."), a second section (labeled "SECONDO."), and a final section (labeled "Fin."). The music is in 2/4 time and consists of two staves for piano.

A Coquettish Smile.

Polka.

PRIMO.

H. Engelmann, Op. 292.

Polka.

Intro.

Sheet music for the first version of "A Coquettish Smile" (Op. 292). The music is in 2/4 time and consists of two staves for piano. It includes an introduction, a first section (labeled "PRIMO."), and a final section (labeled "Fin."). The music is in 2/4 time and consists of two staves for piano.

SECONDO.

Trio.

Musical score for the Secondo section, featuring the Trio part. The score consists of five systems of music for two staves (treble and bass). The key signature changes between B-flat major (two flats) and A major (no sharps or flats). The time signature is mostly common time (indicated by 'C'). The first system starts with a dynamic of *p* *gracioso*. The second system begins with a dynamic of *p*. The third system features a melodic line with grace notes and a dynamic of *sf marcato*. The fourth system has a dynamic of *marcato*. The fifth system concludes with a dynamic of *D.C.* (Da Capo).

2371-4

PRIMO.

Trio.

Musical score for the Primo section, featuring the Trio part. The score consists of five systems of music for two staves (treble and bass). The key signature is B-flat major (two flats). The time signature is mostly common time (indicated by 'C'). The first system starts with a dynamic of *p gracioso*. The second system begins with a dynamic of *p*. The third system features a dynamic of *mf grac.*. The fourth system has a dynamic of *p*. The fifth system concludes with a dynamic of *D.C.* (Da Capo).

2371-4

22 N^o. 2370

Sea Dreams.

Words by F. E. WEATHERLY.

Music by FRANK MOIR.

Andante con molto espress.

1. I

stood up - on a lone - ly shore, I saw a - round me lie Old
3. Night fell a-cross the crim - son waves, And then it seem'd to me There

an - chors of for - got - ten ships, That once went sail - ing by. The
rode a fleet of home-bound ships Up - on a - jas - per sea; Their

2370-5

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più mosso. cresc.

wind was strong, they danc'd a - long, With
sails were dropt, their an - chors cast, Be -

all their sails un - furld; A -
neath a heav'n - ly star, O

way! a - way, at break of day, To find a gold - en world, A -
well for them they rest at last With - in the har - bour bar, O

rall. 1st time.

way! a - way, at break of day, To find a gold - en world!
well for them! they rest at last With - in the har - bour

rall.

3rd Verse. cresc e rall.

bar, Within the har - bour bar!

pianissimo.

2 Then, as I felt the sea-wind rise, A vi-sion came to me, I

saw the hap-py lives of men Sail o'er a morn-ing sea. What

dreams! what hopes! how sweet and fair! But ah, how soon they lay, Like

those sad an-chors rust-ing there, With-in the lone-ly bay.

THE ETUDE

HELPFUL LETTERS TO YOUNG MUSICIANS.

BY MRS. W. H. SHERWOOD.

THE VALUE OF TECHNIC; ARTISTIC STUDY; MUSICAL AND UNMUSICAL PEOPLE; FADS; CHILD STUDY; GEMMARS.

In the study of piano, the value of a finished technic can not be overestimated, but it can be, and very frequently is, misunderstood.

Technic in every branch of art must be but a means to an end. The student must bear this in mind all the time in order to do the best work he is capable of.

The end in music is the expression of those noblest thoughts in the mind of man which, defying words, must appeal to the intellect and to the emotions through the language of the soul.

When one considers the great intellectuality of such men as Bach, Beethoven, Brahms, and many others, one realizes that, in order to be a worthy interpreter of such geniuses, he must forever strive to cultivate within himself the power—technical, artistic, and intellectual—to do them justice. Mechanical art in will, before a great many years I have seldom met with anything better in students. Art can not be hurried. If you are in a hurry to learn, your failure is insured at the outset. You will get as much as you work for, no more.

One astonishing fact about Americans is their impatience at the suggestion of quiet, thoughtful work.

It is an unfortunate characteristic of the nation. Art is tender. They would handle it roughly. I think one reason for this is that few really understand the nature of art.

The difference between art and mechanics is so vast, and the development of the American facilities meet the demands of practical life is so mechanical, that even music, because it is looked at from a practical, is also regarded from a mechanical, point of view.

Music is most highly practical, but it is not mechanical, and the proper study of it is far more practical than improper study.

Good music is becoming more and more the order of the day. It is better taught in the public schools, and its value is better understood than ever before. Nearly everyone has musical possibilities within him, but the amount of talent that is wasted for want of good training is great. I have known instances too numerous to mention of young men and women who, after spending from four to ten years in tiresome drudgery at the pianoforte, were more than astonished to find that in all this time they had never been taught the rudimentary principles of correct study. Some of these were professors and teachers in the best schools and colleges and most of them were poor and had worked hard in order to pay for lessons. Nearly all had talent enough to have amounted to something, had the labor been rightly directed. Is this practical? Doubtless, no! There is nothing sadder than the despair of these young students on realizing what they might have accomplished.

Music is progressive and never stands still. Individuals may, but music moves on with great strides. While its importance is continually appreciated, but comparatively few know how to study it. A new "method" or a new teacher very quickly becomes a "fad." There are very few great teachers of piano to-day, and of the thousands who study with them, but a small majority ever understand the artistic and intellectual nature of piano playing: many because they are too impatient to work out the details (in doing which real talent takes delight), and many because, although very patient, they lack sufficient musical intelligence. Yet the latter class often accomplishes more than the former in a certain way on the principle that perseverance must succeed.

One may be born a genius, but a genius must work to become an artist, with the advantage, of course, of being able to become one much more quickly than a less talented person, and, moreover, of being much greater than the latter. Genius understands the reason and necessity for every little detail, and loses no time in perfecting it. Genius does more because it sees more to do. One may do all that he sees to do, but the more he sees, the greater will be his work. If you would only think more about music, educate your musical nature by listening, if not by playing, you would be able to help its

cause. But you must listen to every one, good, bad, or indifferent; then you will learn to know the difference and to judge for yourself, and hence, if you wish to study, to choose a good teacher, and not have to rely upon the judgment of those who are as ignorant as you once were.

There would be fewer fads and more artists if musical people would learn to judge for themselves. Rubinstein once said to me, "You must not only be able to say you like or dislike a performance—you must be able to say why you like or dislike it." At the time I had never heard of such a thing, and it impressed me deeply. But how true it is. "You must be able to tell why!" There are many uses for music. It is educational; it is intellectual; it is even to be used in hospitals for the sick, and in this latter capacity, in my opinion, one of the noblest. Think of the perfection in all its varieties to which it must be brought. Musical treatment for the sick is certainly ideal. Suppose you were requested to play for some victim of a serious nervous disease, one who could endure no harsh sounds—who could only be soothed by the sweetest, softest, and most delicately penetrating music; one who would be shocked by a sudden unevenness of tone. Are you ready now to play for such a one? It would be well in practicing to conceive the fancy that some sick person is listening, and that you must soothe him by the purity of your tone. Such a thought would be most helpful. Music is also noble as a profession, if not abased in that capacity, and there is plenty of room at the top, and an ever-increasing demand for good teachers (although there is so much nonsense about teachers). In fact, the requirements of the up-to-date teacher are of a different character altogether from those of the old-fashioned school. Pupils of the latter are often a serious hindrance to modern advancement, as, on one hand, they do not wish to lose pupils by appearing behindhand, so some of them get a new idea or two from one who has "studied abroad," though of what actual merit they know nothing, and then think, by the introduction of a few new "ways" of doing things, to appear entirely up to date. The more ridiculous those "ways," the drier ignorant people think them.

Music as a fashionable "accomplishment," from an artistic point of view is a failure. What is worth doing is worth doing well, and for a fact, an electric piano is preferable to listen to, because it at least keeps time, makes no mistakes, and is not harsher than the faulty playing of society girls who, however musical, will not work hard enough to accomplish anything, and who, while they lack time, often tone and expression, overflow with a sentimentality that is more observable in their manner while playing than in the playing itself. So much for their "accomplishment!" If they could but hear themselves, they would恨不得 give the piano a wide berth. Music, of all things, is too sacred to be trifled with. I often wonder what places are made of that they don't fly to pieces with the treatment they receive. One can not help thinking that the college boys' need for it—"knocking the box"—is no nomination. It is like the fearful noise some singers make in their more than human efforts to "grow" a big voice. If not throat-splitting, they are at least ear-splitting.

Not long ago I was in a house where a young lady was singing scales in a most violent manner. I learned that she was from the West (the wild and woolly part, presumably) and that she had a few months in which to "perfect" herself as an artist, after which she expected to return with an established reputation as So-and-so's pupil, and secure a position as a teacher or church soloist in the place she came from. I requested to be informed if she had any voice left to take back with her. We never heard, but am quite sure, in the nature of possibilities, she could n't have had.

(To be continued.)

—As our intellects and sensibilities differ, so differs our enjoyment of music, both as to what we enjoy and the degree of our enjoyment.

—It is one thing to give ourselves up to reflection, and another to yield to inspiration.—Beethoven.

THE ETUDE

THE COST OF STUDY ABROAD.

BY PHILIP G. HUBERT, JR.

I HAVE often been asked by young Americans what it costs to study music in Europe, where to go, and what to do. And although the question has been answered by countless newspaper articles, and even by several books, there always seems to be something more to be said upon the subject. I assume that the student wishes to learn a foreign language as well as music, and is prepared to devote two or three years to serious work.

The first thing to be done by any one wishing to settle in a foreign town, especially a young girl without friends, is to call upon the American consul, and, if there is an American or English church, upon the pastor. The consul, if he is to be the right man for the place, will do much for the stranger, and our government puts him there and pays him to be helpful to Americans. He can probably give good advice as to boarding-houses, lessons, etc. In case of sickness or trouble, it is a great relief to have at hand some one familiar with the language and customs of the country.

In France, and especially in Germany, the foreigner is always coming into contact with the authorities: the police may arrest you for riding a bicycle on the wrong side of the street, tax bills of the most curious character, and official documents of all sorts are thrust upon the stranger, who will do well to turn all troubles of this kind over to his consul. Scarcely a week has passed during the last six months of my stay here when I did not have occasion to refer such matters to the consul of Munich or Dresden. To give but one instance: My daughter happened one day, in Munich, to ride on her wheel through a certain arched way at which bicyclists are required to dismount, immediately a policeman appeared, and took down her name and the number of the wheel; for before you can ride at all in Munich you have to pay to the police two big numbers, one of which is fastened in front of the bicycle, and one at the rear. I went to our consul at once, and finding that a fine, which according to some accounts would be three marks, and according to others forty marks, would be imposed, we called on the chief of police, meeting everywhere with much politeness but no end of red tape. In the course of the next three weeks we received four visits from police officials in gorgeous uniform, bearing stamped documents of which I could make neither head nor tail, and all of which I turned over to our excellent consul, Mr. J. L. Corning, who was then in office. Finally, an officer appeared with a document, a whole page of foolscap, closely written, which he proceeded to read to me from beginning to end, after which he took it away. I do not know to this day whether it was an apology from the police or a solemn warning not to break the law again. This was only one of our encounters with the police. As every stranger coming into a German city has to register at police headquarters within forty-eight hours, he becomes a target for all sorts of public documents. Inside of one fortnight in Dresden I received five tax bills, and although I was legally bound to pay none of them, I finally did pay a tax of forty cents to stop the nuisance. In Dresden, fortunately, there is an association, supported by the hotels, boarding-houses, and large shops, which has for its object the assistance and protection of foreigners, and all such troubles are thus taken off the consul's hands. The interest taken by the German government in your welfare is wonderful. I had not been in Dresden a week before an officer appeared, wanting to know where my boy, a lad of sixteen, went to school. I replied that he had a tutor. Then came several documents from the school authorities, and finally a summons requiring me to state the name and address of my boy's tutor, whether or not he had the government's authority to teach, and a list of the studies pursued.

Having lived for a fortnight or so in a pension with other Americans, who may be supposed to know something of the town, and having established friendly relations with the consul, the next thing for an American who wishes to settle down in a German town is to find a German family with which she can board, and where not a word of English is to be heard. I know dozens of Americans in Munich and Dresden, who hear scarcely

any more German than if they were in New York or Philadelphia, and I suppose that Dresden has forty boarding-houses where nothing but English is heard at table. There are here an English, an American and a Scotch Presbyterian church, a tennis club, a golf club, and a football club, all frequented by English-speaking people. English is spoken in most of the shops. One can get on perfectly well in Dresden without a word of German (?), the consequence being that you meet dozens and scores of Americans who have lived here for years, and do not know enough German to ask their way home. It seems rather hard to insist that a young girl should do without social pleasures while over here, but according to my experience and that of others, one month without hearing a dozen words of English is worth six months during which one hears some German and some English. If one goes seriously to work to learn German, everything helps here—even the street signs. To live in a boarding-house where English is heard, or to frequent the English-speaking clubs, is to make it difficult or impossible to learn German, which is no easy task at the best. Mark Twain's assertion to the effect that one can learn English in three months, French in three years, and German in thirty years, does not seem much of an exaggeration after one has had some experience of the three languages.

If one can afford it, a good German teacher is, of course, an advantage, and a short card in one of the newspapers will bring scores of answers from men and women anxious to teach for very little money. In this way I got a young lady in Munich to give three hours a day to my children at a salary of forty marks a month—less than \$10.00. She not only gave them lessons in reading and writing German, but she took them out walking, giving them conversation lessons which were invaluable. Many bright American girls coming to Germany manage to get such instruction by giving English lessons in exchange. A few lines in any of the papers are sure to bring answers to such wants. Especially in Dresden and Berlin and Paris, people are anxious to learn English. A German clerk's value is vastly increased if he can speak a little English.

As to the price of board and lodging, it varies from seven dollars a week in Paris and Berlin, to three dollars a week in the smaller German towns. In Munich and Dresden fair board can be had for eighteen dollars a month. These prices do not include washing, which, however, is very cheap—half what it is at home. It is often said that a mark (twenty-four cents) will go as far here as a dollar at home, and in many things this is true. For instance, our piano in Munich, an excellent upright, costs us ten marks a month, which was considered rather an extravagant price. You can get them at still marks a month.

It is, however, in the cost of musical instruction that the great economy of living here is evident, especially when the quality of instruction is considered. The fees paid during one year, to a young man who studied the violin, took part in orchestra and chamber music, attended frequent lectures on the history of music, and received lessons in counterpoint and composition, amounted to \$122. In Munich, a young lady student's tuition expenses for piano and violin composition were a little less than \$30 for the year. In Leipzig, Weimar, Sonderhausen, Carlisle, and other minor cities they will be found rather less than these prices. Dresden is about the same as Munich in expense. The advantage of the large cities is that the teachers are men of world-wide reputation, such as Schwanckau, Kindworth, and Taubert in Berlin; Rheinberger, Thulie, and Schwartz in Munich; Dresdner, Sauer, and Lamperti in Dresden. Also the great advantage, mentioned at length in a previous article in THE ETUDE, of being able to hear the very best operatic and classical music for very little money. Taking an average, I should say that the young man or woman wishing to come to Germany to study music will require \$100 a year for tuition fees, \$250 a year for board and lodging, and \$75 a year for opera and concerts, the latter sum being sufficient to provide something good for almost every night in the week. One gets a lesson in singing, music, orchestral playing, declamation, German, and art by paying twenty-five cents for a seat at the Royal Opera House in Dresden or

Munich, such as can not be had at home for any price. When add \$100 for clothes and the extras of a modest outfit, we have a total of \$325 a year.

During July and August schools and opera houses are closed, during which time the student can rusticate in the Harz Mountains, the Saxon Switzerland, so called, although it in no wise resembles Switzerland, or the Bavarian Alps or Tyrol. Board at the Gasthaus of a mountain village is very cheap, and the life wonderfully interesting to us Americans, who do not know what it is to be lulled to sleep by the whirr of the spinning-wheel, the cry of the cuckoo, or the lowing of cattle stabled in the next room to you.

FACTORS OF MUSICAL EXPRESSION.

BY DR. ROBERT GOLDBECK.

THESE is a difference between the *beautiful* and the *expression* in musical performance. All or some of the attributes of beauty may be present and yet there may be a lack of expression. You may be impressed with its purity, perfect intonation (in song), fullness or delicacy of tone, and yet miss the feeling or impressed fervor which would move us, when without it only our admiration would be excited. Expression, then, is something more than tonal perfection, more than polished execution, more than the most varied shading, from a pianissimo to the greatest power. None of these are inconsistent with calmness and unreffined repose. All these qualities are, nevertheless, important adjuncts and even indispensable aids to expression. To state it briefly, musical beauty is possible without soulful expression, but expression is not conceivable without at least some beauty, finish, and skill of execution.

Expression in singing resides primarily in the tone. This must be emotional to arouse emotion in others. What manner of tone this really is, it is not easy to define, for it varies greatly in different voices. In a powerful, penetrating, and radiant voice it may be intensity and passionate utterance which thrills us; but in a slender, graceful one gentle sweetnes may touch us just as much. Tone expression demands fervor, warmth, on the part of the singer. The violinist, the 'cello player, and all those artists who play on an instrument, be it wood or brass, of prolonged and plaintive vibratory tone are quite closely related to the singer in their capabilities. When instrumentalists of this description or the singer possess this fervent sense as the primary and most important factor of expression, then an extensive and subtle knowledge of their art will assist them greatly. The singer, of course, by reason of his superior organ, may attain loftier heights; he can be eloquent in yielding to the sway of his passion and reach a power which carries everything before it; and when, in turn, some of his tones recedes, when his efforts become fainter and fainter, he pictures love's complete surrender. At such moments we are charmed with shadings of tone that are not merely technical, because they are infused with a tenderness and passion that make the ebbing change of tone a force of both deep feeling and high art. Next to the magnetism of tone expression we perceive the movement of time and rhythm, which exert now the charm of uniform motion, then the irresistible sway of acceleration or the persuasive appeal of lingering retardation.

The piano tone, which we must consider as an opposite of the vocal, is not capable of the same varied modulation, since it diminishes from the moment of attack, and is after that beyond the control of the player. Its power of expression under skilled fingers is, nevertheless, very great; but since its secret of expression lies principally in the first contact of the finger-tips with the keys, I suggest to the many who practice and play that their first and last care should be—the acquisition of a beautiful touch. From the finger-tips, which touch the soft, smooth keys, should flow the soul of the player. There should be no harshness, no laughing, no pronouncing of the unfortunate instrument, often an unavoidable thing, I fear, if the player has not been taught how to develop a noble force.

Since the pianist can only control and modify the

beginning of the tone, not its continuance, it is evident that his greatest skill of tone production must be exercised in the *touch*. A piano with a tough and uneven action does not admit of sensitive finger-play, and in discussing these matters of touch and expression we must have in mind a perfect instrument, one whose elastic and easily managed keys will respond unfailingly to every demand, from the faintest caress to the most energetic grasp. Especially must it be perfect in its repetition! The tone should be full and mellow and of fine *singing quality*—as we understand this term in connection with the piano—to pick out from the general pedal tone, shadowy single tones and chords. The strings should be able to endure the application of the greatest force without clashing and jingling. With such advantages, the shortness of tone peculiar to the piano as a percussion instrument will be little observed in the playing of a capable artist. I may say here a few words about the ambition of piano-makers to discover some way of producing a much more sustained and evenly continued tone—something not unlike the tone of the organ or violin. The advantage of such a discovery is largely imaginary, if obtained at the sacrifice of the swift, airy, rapidly elicited tone, not stiff in its termination like that of the organ, but vanishing imperceptibly, like the silvery glimmer of a star. It is the peculiar charm of this tone which gives to the piano its individuality, a charm of which we do not easily tire. The touch calls this tone into life, and when this touch is beautiful, our sympathy is awakened, and with it the first recognition of expression. Although the pianist can control only the beginning of the tone, the variety of such beginnings is so great that in this alone we have inexhaustible resources of expression.

From the circumstance that tone expression on the piano originates entirely in the first immediate touch of the finger-tips, and that the tone diminishes from that moment, it follows that many other factors must be brought into play to produce that all-important, appealing element, *expression*, in pianistic interpretation. The proper use of the pedal—which tends to prolong the tone and make it play a selling part after the finger has left the keys—goes far to mitigate the shortcomings of the percussion-mechanism of the piano. The difficulty is to bring into prominence *single* melody tones, unaffected by the general pedal-drum. To effect this, a third pedal, provided with a single pedal-drum mechanism, has been added to grand pianos by most makers. Very few pianists, however, care to make use of this contrivance, as it is a little bit dry in harmony of sound, and also, because the desired effect can be produced in a superior manner by the use of correct and quickly repeated pedaling.

ACCURATE AND READY KNOWLEDGE.

The great masters have given us, each in turn, some new idea, which has contributed to build up the "science" of expression.

Hummel perfected the smooth legato, to join the tones to one another in a persuasive and caressing manner,—one of the most important and abiding achievements. Thalberg added the art of song (*P'art du ch't*) by means of the pedal—the clear melody floating upon the waves of the arpeggio. Chopin invented the "rubato"—the witchery of graded, irregular time. Liszt opened up a new world of harmony, transcending all that was known before him. Wagner following him on the same path in the field of opera. Schumann gave us the highly wrought, more intense, and humanly passionate "dissonant harmonies," differing in their greater concentration from the Lisztian bolder and more violently contrasted modulations. The sustained style has been for generations an important factor of expression, and of late years artists have found and revealed to us great beauties by a slow, deeply impressive rendering of the musical thought.

In conclusion, I may attempt a definition of the word "expression" by designating it as a "pressure," in distinction from an indifferent, placid mode of touching the keys. The word *pressure* is etymologically akin to expression, and corresponds, in the voice, to *intensity*.

—The divine spark of inspiration is, in its essence, a thing apart from human frailties, and, like a flame, consumes all impurities, leaving only the imperishable.—Naumann.

THE ETUDE

SIGHT-READING IN PIANOFORTE INSTRUCTION.

BY CARL FAELTKE.

We are accustomed to define persons who can not read with fluency and intelligence in their own language as being illiterate, and to consider reading an indispensable accomplishment among educated people. In the language of music, correct, fluent, and intelligent reading is of similar importance and normal progress in any stage of musical education is impossible without it. It seems strange, therefore, that with so many people the faculty of reading at sight is either not developed at all or exists only in an imperfect form. An investigation into the causes of deficiencies in sight-reading generally points to weakness in one or several of the following qualifications:

- I. Mental concentration and quick perception.
- II. Accurate and ready knowledge.
- III. Ready technique.

Defects in any one of these qualifications will render sight-playing well nigh impossible.

MENTAL CONCENTRATION,

or attention, needs special training, even the well-meaning music student being only too apt to let his mind wander from the subject. Class instruction under an able disciplinarian is generally more effective than private instruction for developing the power of mental concentration. Some ear-training exercises or some blackboard work at the beginning of the lesson will be found effective for establishing an attentive state of mind.

QUICK PERCEPTION

is nowhere more indispensable than in reading music. Musical notation consists often of a bewildering conglomeration of sign notes, and rests in ever-changing rhythmic and tonal combinations, together with legato, staccato, and other articulation marks, with embellishments, with dynamic marks and tempo marks, with fingering, etc., all of which the mind is expected to grasp and to transform instantaneously into finger actions in a *given tempo* and in *rhythmic proportion*. Will-power has to be trained to develop the needed mental alertness in ascertaining—not guessing—the meaning of the printed text instantaneously. "Methods of Mind-training," by Catharine Aiken (Harper Bros.), will be found interesting and suggestive on the subject of cultivating attention and quick perception. Musical instruction offers an inimitable variety of special exercises in mind training, such as ear-training, memorizing, scale-forming, etc.

ACCURATE AND READY KNOWLEDGE.

The necessity of possessing accurate knowledge is too obvious to need any special argument. It is here that we have had many amazing experiences concerning the helplessness of many pupils. Confusion above the meaning of rhythmic signs, unfamiliarity with the various groups, or octaves, in the keyboard, uncertainty in major and minor keys, especially the latter, uncertainty in remembering signatures and accidentals in reading notes with many ledger lines, in reading bass clef, vagueness in the understanding of terms referring to shading or tempo, confusion about the meaning of embellishments are the principal afflictions under some of which many pupils are suffering. The greatest uncertainty is also prevalent with many in correctly recognizing musical problems by ear. Whenever such defects are found, whether the results of incomplete former instruction or of the pupil's forgetfulness, they have to be removed. It was essentially with the object of systematizing the process of repairing deficiency instructed minds that our fundamental training course was created, as the traditional methods did not seem to offer sufficient and appropriate means for the purpose.

Knowledge has not only to be accurate, but also has to be ready at the moment when it is needed, and careful training in the instantaneous application of knowledge is one of the main factors in sight playing. Excellent modes of training are reading notation by figures, as employed in fundamental training, forming, at the keyboard, scales, chords, and cadences in all keys for memory, transposition exercises, and analyzing at sight.

The ability to condense whole groups of notes into compact musical facts needs careful training and continuous practice. Take the following two measures from Study by Czerny, Op. 740, No. 25:



An intelligent reader condenses each half-measure into one compact fact as follows: A flat major scale with tonic triad, harmonic F-major scale with diminished seventh chord, D flat major scale with tonic triad—harmonic B-flat minor scale with diminished seventh chord. The details as to rhythm, location of the chords and scales, fingering, etc., are then readily adjusted.

This modus of condensation is as important in music reading as the condensation of letters to words and of words to ideas is in other reading.

READY TECHNIC—

that is, maintaining good position, finger action, and touch, applying practical fingering, playing with clearness, smoothness, good articulation, phrasing, and shading when reading music at sight first—by no means frequently met. I have seen pupils who had gone through years of technical training, and who could play quite difficult pieces with a certain brilliancy, become utterly helpless in the use of their hands the moment they attempted to play at sight the simplest sonata in Kuhlau. *Ready technic* is the only kind of technic worth having, but no amount of technical training will develop it unless such training combines mental problems of sufficient import with physical problems, musical tasks with mechanical tasks; for the mental forces have to be trained from the beginning to combine attention to musical problems with the control of the actions of the fingers.

In reviewing the requirements for good sight playing, it will be found that the difficulties to be overcome are one and all of a general character, and that faculties have to be developed, many of which can not possibly be cultivated in the usual style of music lessons, but which require a special course of training. A class in sight playing conducted by a wide-awake teacher and disciplinarian will not only serve to raise the pupil's standard in sight-playing itself, but will exercise a undesirable, healthy influence on the pupil's general growth. Great care has to be exercised, however, in the conduct of the course to insure that it serve the purpose of eradicating defects and establishing a good habit of correct and intelligent reading, which can be approached by playing at sight piano pieces for two and four hands.

During the last twenty-five years of my life I have come in contact with several thousands of students who sought pianoforte instruction in the middle and higher grades, having taken music lessons from two to six, and more years elsewhere. Among such thousand students were my pupils, in all about twenty who brought with them the faculty of playing at sight correctly and musically, while the remaining 980 were more of less inefficient readers. Many of them, however, after some training in special classes for sight playing, showed creditable improvement, while the number of positively hopeless cases was comparatively very small. Furthermore, when we were conducting a system of remedial training, with due regard to the development of efficiency in sight-playing was introduced into our juvenile classes results became soon apparent, which demonstrated beyond doubt that the teaching of reliable sight-playing is possible with the great majority of pupils, and chiefly depends upon the application of the right means of instruction.

THE ETUDE

WHY DO YOU TAKE MUSIC LESSONS?

BY T. L. RUCKER.

It would prove amusing, and probably amazing, reading if it were possible to obtain and record all the various reasons people have for studying music. Many motives are absolutely wrong and worthless, and can not be productive of any good. Many have no motive at all, and take music lessons simply "because."

There must be a great charm in the very fact of being able to say that one is studying music. It is the only art that is generally studied, although there are no more people with a talent for music than there are with other "gifts"—painting or sculpture, for example. Yet no one wishes to be thought incapable of learning to play or sing. Although the cost of music lessons is many times greater than the cost of the instrument (not to mention the cost of the piano); although the routine work of practicing is wearying to the player and every one within earshot; although there are nine palpable failures to one questionable success,—considerations weighty enough to deter any one from entering any other line of work,—yet there are more studying music, and chiefly piano music, than ever before. You, reader, are probably of the number. Now, why are you taking music lessons?

Because it is fashionable? Then drop it, for you are wasting time and money. Nothing is fashionable long, and to you music would soon become stale, and there can be no doubt about its proving entirely unprofitable. Art is too deep and permanent to be affected or measured by fancy or fashion.

Because your lesson friend does? One of the poorest reasons in the world. Find another object of study, for music has nothing to offer any one who is not actuated by a worthy motive.

Because some teacher asked you to? This may be a symptom of good nature on your part, or, more probably, a sign of a weak will. All there is to say in this connection is that if any good is to come from music study, the desire—the prompting—must come from within.

Because you wish to shine in society? A natural and perhaps excusable reason, but superficial, and if this is all that actuates you, disappointment will result. Society is fickle and hard to please. Years of work and study might place you where you could shine; but it could not be for long, because "society" seems to be occupied chiefly in looking for "something new"; hence you would soon have to "step down and out" for the "fated" lion, musical or otherwise. Do not depend on society.

That you may become famous? I have noticed that fame has a way of eluding those who pursue her for her own sake, and, with a peculiar cyncism, comes to those who ignore her in their work. One can not become famous by merely trying to become famous. Fame is the result of conditions entirely beyond our control. The most famous men and women become so unconsciously, and many were entirely ignorant of being famous. While I presume that fame has made its pleasant features, prominence naturally brings a train of unpleasant and adverse conditions. The eminent one is surely the object of greater and more malignant envy and jealousy than any less known. Further, every one is not constituted by nature to do good work in high places. Only Lincoln and Washington could fill the places they occupied. The greatest good is not done by those who are most prominent—

"The strongest souls
Are those of whom the world hears least."

The success of our lives will not be measured by the number of people who know us or of us (if it were so, what an immeasurable success John L. Sullivan would be), but by the number who are better for what we have said and labored.

Are you looking lessons to "please papa and the boys"? This is a delightful and worthy reason, and one that might activate every pupil profitably. A teacher might be proud if all his pupils were of this class. He could rely on some results.

In this connection, I may say that many pupils thoughtlessly wound the feelings of parents and cause

them needless pain and disappointment by an unwillingness to play for them. The parents have often than not sacrificed much that the instrument and lessons might be paid for. It is but a small return that a son or daughter play for the "home folks" whenever asked to do so, even if the request is for "Home, Sweet Home" or "My Old Kentucky Home."

These tmes, though considered hackneyed by many, are perfect as far as they go, and it must be remembered that these melodies are sweeter and more deeply cherished than others because they are old and full of many delightful associations—as they may be to you some day. The primary use of music is for our own individual education and culture; nevertheless it has another and almost equally important function—viz., giving pleasure to others. And it is easier to give pleasure to "father, mother, and the boys" than to anybody else. At the concert, recital, or party, if you play only moderately well people may applaud and praise your performance out of politeness. If you play brilliantly and well, they may applaud and praise you with envy in their hearts. But you can always please "father, mother, and the boys" with your playing, and their pleasure will be the proof of your success—entirely unmixed with envy or jealousy.

The primary and chief reason for studying music should be a love for it, and because it means more to than any other art—because of its undoubted influence toward refinement,—and because it is really a necessity demanded by the advancing culture of these *fin-de-siecle* days.

Now, music ought to be studied by everybody in some form, for, while it is neither necessary nor possible for all to perform or create, it is certainly not unreasonable to expect a certain amount of knowledge on the part of the community. This is one of the conditions to be fulfilled before America becomes a musical nation. We must have more listeners and not so many who consider themselves "called" to perform or teach. Generally speaking, American study music with only one of two objectives, to become concert performers or teachers. For many reasons neither of these two classes rear any real aesthetic benefit from music. To quote Mr. W. S. B. Matthews, in the September "Music," "There is something in the pedagogic habit of mind, the preselying spirit of competition, which hinders the capacity of art enjoyment." We must have artists and teachers; yet I hope to see the development of another object in music study, and that is, that we may become better, because more intelligent, listeners. This would not call for so great an amount of detailed study, nor so much wearing of nerves and muscle in technical drill, not to mention the expense ; and the results would certainly be immeasurably greater than are attained at present.

Further, before music study is entered upon, and especially study with serious aims, there is one condition on which there should be no uncertainty—viz., the existence of a certain amount of natural musical aptitude, a natural correct feeling for time and rhythm. The number of pupils who are woefully deficient in these respects is astonishing; yet all expect to succeed, and are indignant at any suggestion of possible failure; and yet, under these circumstances, complete success is impossible. Men do not gather grapes from thorns nor figs from thistles; neither can one reap a harvest of rich musical results from natures which are not musical to begin with.

This condition being fulfilled, and music study determined by it, is only just that a few years be given to it before any decision is made as to the use to which it shall be put. Should the pupil be fortunately placed as to means, teachers, artistic influences, and natural talent; should he develop extraordinary technical skill and powers of interpretation, there would be nothing unreasonable in aiming at a concert career. On the other hand, should a pupil become a good performer, and possess, in addition, certain powers of reasoning, analysis, observation, patience, a desire to teach (and to learn), and, above all, the ability to impart to others the knowledge he possesses, he would be an acquisition to the teachers' ranks. There are, however, hundreds and thousands who do not have the requisite mental or physical qualifications for either class, but who have studied music faithfully. I should be sorry to think that their

work had been wasted. They are infinitely better for knowing of the beauties of music. They have seen far enough into its inner nature to be able to understand and appreciate it when they hear it. In other words, they have become trained listeners, and as such are able to get much more out of the tone-language than if they knew nothing of it. Every concert or recital, every song, chorus, or orchestral number ought to make those who hear them "richer by one more beautiful experience"; and the greater the knowledge of music, the richer will the experience prove. The same is true, to some extent, in the case of the large number of those who are almost, if not totally, without talent.

At this point I laid down my pen to rest my hand for a few seconds, and picked up a copy of "Music." Opening it at random, my eye caught these words: "The question of utility . . . is ever uppermost with many students. Unless a big and immediate return for the outlay is assured, musical study is considered wasted. It is 'Art Rubinstein ad nullus.' Only a very few study music as one of the many means of general culture, and are satisfied to develop their own ability as far as possible." Mr. Liebling says here in a few words what I have been trying to say all along. If music were studied without thought of pecuniary return, or not as a means of obtaining a livelihood, but rather for its general effect on our lives and natures, it would be better for all concerned. I heard recently Chopin's Impromptu in C-sharp minor very well performed by a young gentleman who does not teach music for a living. He makes a much better living in another way, and music is very much more to him and to his friends, than if he were a professional. The average teacher does not keep up sufficient technique to be worth hearing, and the artist must be paid for his services. It is between these two that the skilful amateur comes, and an enviable position it is that he occupies.

THE PRINCIPLES OF MUSICAL PEDAGOGY.

LETTERS TO A YOUNG MUSIC TEACHER.

BY JOHN COMFORT FILLMORE.

LETTER I.

To W. E. S.:

My Dear Boy.—Your questions have stirred me all up. We who have been teaching a good many more years than you have lived are apt to be rather oblivious of the needs of you who are beginners. It costs us an effort to realize that the long process by which we have acquired whatever knowledge and experience of teaching we possess is still before you, and that you are starting out as teachers without any other guide to the art of teaching than the experience you have had as pupils. A good many of us started out in the same way; began by trying to take our pupils over the same road we had been over; found we did not know clearly and thoroughly half so many things as we thought we did before we began to teach them to other people; floundered around in more or less uncertainty for a good while; cleared our heads up gradually on important points; learned what we could from older teachers as we had opportunity; made mistakes and corrected them; and so went on, learning for a while a good deal more from our pupils than they learned from us, and gradually evolving to whatever degree of skill we may now possess according to the measure of our natural ability. Perhaps I ought to add, according to the measure of our sincerity and earnestness also; but that goes without saying.

I should be glad if I could help you to avoid some of my mistakes; could give you some of my own dearly-bought experience, and put you at once on the right road to success in teaching. But, after all is said and done, nobody else's experience can possibly take the place of your own. My experience will not bring you success until you have made it your own by actual practice. Even then it will not be the same; for you and I are two different persons, and your pupils will be more or less different from mine, and not two of them will ever be exactly alike. My first advice to you is: Be yourself always—stand on your own feet; see with your own eyes; use your own intelligence; think for yourself. This does

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not mean, of course, that you are to be conceited and imagine that your inexperience is just as good as an older man's experience. Not a bit of it. He who thinks thus is simply a fool, and will never come to anything until he gets the nonsense knocked out of him by dire experience; and the chances are that he won't have sense enough to profit by experience. But it does mean that you are not to swallow any man's ideas whole just because they are his; not even mine, although I am your teacher. None of us are infallible; all of us "see in part and comprehend in part," and perfect humility is entirely compatible with perfect reliance on one's own ability to make the best use of the experience of others, so far as we are capable of it, without making ourselves slavishly dependent on anybody else, no matter how much older or how much more experienced. Beware of all teachers who think they are infallible. They are usually quacks. They commonly have a large and enthusiastic following, it is true; for the late Mr. P. T. Barnum was right—people do like to be humbugged; and if you desire the greatest possible measure of worldly success in your profession you can not do better than set up for a prophet of some cranky fad, if only you can make show enough to strike the imaginations of the unthinking persons who constitute that what somebody has wittily called "them asses." And they are just as likely to be the best-paying as the poorest-paying pupils. But I assure you have too much good sense to be an unconscious humbug and too much conscience to be an intentional one. I hope, also, that your perceptions are too clear and too sane to allow you to easily impose upon them.

You will make mistakes, of course. Perhaps you know the story of the great German ocellist. A young student, one of his pupils, asked him one day, in a burst of reverential admiration: "Master, did you ever lose an eye in your practice?" "Lose an eye," replied his master, "lose an eye. Why, I have spoiled a hundred of eyes; that is the way I learned to be an ocellist." It seems that great pity it is young doctors and young teachers can not start out with all the accumulated experience of their predecessors at their command and so save an enormous amount of waste. But such is not the order of nature, and we have to take the universe as we find it. Luckily, we are not responsible for the universe, but only for our own share of the work in it. Let us do it as honestly, conscientiously, and intelligently as we may; the results are then in other hands than ours.

But if neither I nor any one else can give you an experience which you alone must make for yourself, it is at least possible to lay down some fundamental principles of pedagogy which may serve you as reliable guides. There are principles founded in the nature of things, especially in human nature, which may be, and indeed must be, known and understood by every one who becomes a successful teacher. There may be efficient teachers who have never formulated them, but no teacher ever did thoroughly efficient work who did not in accordance with them. These principles I will try to bring to your attention hereafter.

THOROUGHNESS IN PRIMARY WORK.

BY EDWARD DICKINSON.

A VERY interesting subject of investigation, if there were any way of getting at the data, would be the extension of thorough methods of teaching in the country at large. In regard to the most conspicuous teachers and the leading conservatories there can be no question—the grade of work has been steadily rising during the present generation, the most scientific methods have been sought out and formulated, and rigidly applied with satisfactory results. But how is it with the great army of teachers more obscure, the private teachers who are found on almost every street, and the younger practitioners in the smaller schools? It would be impossible to obtain any convincing statistics on this point, but I am confident that the impression exists among those who have the best opportunities for observation that there is a general tuning up all along the line, and that the preliminary work which is so largely in the hands of those whom we might call the "neighborhood teachers" is being better done than formerly. It would

seem that this must be the case under the conditions of the time. The increasing efficiency of the public schools, and the general diffusion of knowledge must create a growing demand for thoroughness in all spheres of instruction; there were never before so many papers as THE ETUDE, and the multiplication of graded courses, annotated editions, pedagogic treatises, etc., has done away with the old excuses for unintelligent, haphazard teaching. Large numbers of well-trained pupils of high-class home and foreign schools and masters are going out every year into the scattered fields increasing good taste and sound methods in districts once benighted. Thanks to all these conditions, the army of teachers, small and great, form now a sort of guild, in touch with each other and with the art centers, giving mutual stimulns of ideas and sharpening zeal by

among those best fitted to judge of the tendencies in primary teaching, whether for good or ill, the teacher in the large conservatory, the majority of whose pupils come from the country districts, and who, by observing the preparedness of those who are assigned to him, and by comparing notes with his colleagues, may, in the course of years, form a pretty shrewd estimate in the matter. The results of such comparisons are, on the whole, encouraging; the proportion of those who come with nicely bad methods or with no method at all, seems to be slowly but steadily diminishing. At least that is the impression that I have received from my own experience; others, with equally good chances for observation, may be less optimistic. Equally gratifying, too, is the steady improvement in taste; there are fewer with a prejudice against "classical" music, more who are appreciative of soundness of substance and excellence in workmanship. And yet the curse of superficiality still abides to plague the honest teacher. Over and over again students come to him from incompetent and inefficient instructors, and he must thresh over the same old straw, teach the rudimentary principles of touch and fingering, and explain and command those proper habits of work which must be learned before any true progress can be made. And how discouraging it all is! Here comes one, for instance, who has spent years, not in studying, strictly speaking, but in "taking lessons," and who has never learned that close attention to details, painstaking precision in reading, and accuracy in reproduction of the composer's notes and symbols, are at all necessary. Musical performance has not been thought of as a matter of scholarship and inflexible law, in which accuracy is just as binding as in the study of mathematics, but rather as a somewhat vague means of pleasurable impression. The ear has not been trained to be shocked at the negligence of false tones and false time, the fingering has been allowed to go at random, there has been no schooling in patience or in the love of doing a thing right because it is right; even with good-will on the part of the pupil, there has been no teaching of the degrees and number of the stages that divide the path to perfection. And so the teacher who recognizes the hard conditions of the case proceeds with inward irritation to undo the results of carelessness, and perform the dredging tool that should have been done at the outset. Often the result is discouragement, the conviction asserts itself that it is now too late, and the student who might have been already on the road to gratifying achievement finds the difficulties insurmountable, and abandons the effort which has now become too great to be worth the while.

All this is intended as a warning to lax and indulgent teachers, who are, perhaps, not conscious of the mischiefs they are doing, and of the results in wasted time and blighted hopes. These careless, scholarly habits are in nine cases out of ten entirely unnecessary. Of course there are shiftless, shirking students who will never acquire the habit of thoroughness, no matter how much pains may be taken with them. But my present disquiet is due to the melancholy cases of those who are really anxious to do well, and who have passed a good part of their youth without learning how to work. My appeal to the teacher who is called upon to break the ground for future musical culture is to be careful and thorough up to his or her knowledge, and train the pupil into habits of care and thoroughness. The teacher may not have a very highly developed method, may not be able to take the student up into the higher planes of interpretation, but he can, if he will, teach the pupil how to study. Talent, of course, can not be made, and the teacher is not responsible for the lack of it, but slovenly, heedless habits of study may balk the best talent, and for these shiftless teaching is mainly responsible. To use a concrete instance—the most common and the most fatal fault is practicing too fast. It would seem as though a pupil might be early taught to study a piece in the first attack at so slow a pace that no false notes would be struck and no wrong finger used, yet how many before the age of twenty have been accustomed to do so? How many are taught to practice pieces and études in short sections, one hand at a time at different degrees of speed, until certainty is attained? How many observe correct methods of fingering, or use their heads in thinking out the fingering where none is marked? How many make a practice of obtaining a vivid sense of the time and rhythm of a composition before beginning to work it up? How many preserve a constant impression of tonality, or apply their knowledge of scale and arpeggio forms and touch to passages that involve them? The most unlearned teacher might, at least, start his pupil right in respect to these easy matters of method. They are the sine qua non of ultimate success; but they are often shamefully neglected, and their neglect means total failure, or long trial and tribulation when the haphazard student comes into the hands of a teacher who is rigid in such matters. Nothing is easier than to teach the different kinds of finger, wrist, and arm touch on which so much stress is laid in musical papers and treatises; and nothing is harder than to bring a player down to strictness and self-criticism when the happy-go-lucky plan has been followed for years.

The list of bad habits grows before me as I make my dark catalogue. One of the errors most prolific in future training consists in permitting the pupil to look at the keyboard at the slightest change in hand position, and so remain unable to play the simplest passage with the eye upon the printed page. Another mistake is the neglect of the left hand for the sake of the right. Another lies in permitting the player to stop at every wrong note and strike the correct note without playing over again the notes that preceded in the passage, and so fostering an almost incurable habit of stumbling. These and other obvious blunders might so easily have been avoided by patience, conscientiousness, and common sense.

It is true, of course, that all these false ways of working may have been escaped and the pupil will never so methodical and patient, and yet never make a player. And then it seems to those concerned as if the hard grinding tail of teacher and student had been wasted. But that is a glittering mistake. It is better to be a serious, scholarly worker than to be a showy drawing-room pianist. For the habits of self-discipline, conscious adaptation of means and the development of ideals of thoroughness will most certainly be carried into other relations of life, and life is more than piano-playing. The future of music in this country is not in the hands of the Masons and MacDowell's, but in those of the obscure neighborhood and seminary teachers who form the early habits of work and lay the foundations for the building of others. Honor to those who lay the foundations sure. Let us take off our hats to the thorough and intelligent primary teacher. And let us be high-minded enough when a pupil comes to us who has been well taught to recognize the fact, and give praise so directed that the one who has earned it may hear it. Praise so dispensed means to the receiver better courage, and help toward reconciliation to a life of obscurity and ill-paid toil.

—It is a matter of great importance to the ambitious student that he should learn to systematize his knowledge. Much that we learn becomes useless because we do not properly store it away. Everything should be arranged in the memory with careful discrimination. Everything should be relegated to its proper place in the mental storehouse, or it will be lost when it is needed most. A well-ordered mind is an unusual possession; its value is incalculable.

MUSIC EDUCATION.

BY C. D. CADY.

SYNTHESIS.

SAYING Mozart in a letter to a lady, a friend who wished to know something of his manner of work in composing:

"I often I am, as it were, completely myself, entirely alone and of good cheer, say traveling in a carriage or walking after a good meal;" [the translator's punctuation is a little dubious at this point] "or during the night, when I can not sleep—it is then such occasions that my ideas flow best and most easily. When I am asleep I do not know, nor can I force them. Those ideas that please me I retain in memory, and I am accustomed, as I am told, to them to myself. If I continue in this way, it soon occurs to me how many times this or that melody to appear, so as to make a good dish for me to agree to the rules of counterpoint, to the peculiarities of the various instruments, etc. All this fires my soul, and, provided I am not disturbed, my subjects enlivened, I am soon in a condition to begin and develop them, while though it be long, still, almost finished and complete in my mind, so that I can survey it like a fine picture or a beautiful dream, in a glace. Nor do I hear in my imagination the parts successively, but I hear them, as it were, all at once. What a delight this is! I can not tell. All this inventing, this producing, takes place, as it were, in a brief dream."

Hence and how it comes Mozart needed not to have been in doubt, for he tells, all unconsciously, in a closing sentence:

"What has been produced I do not easily forget, and this is perhaps the best gift for which I have my Divine Master to thank."

This letter, in a most simple and naive manner, reveals the true idea of education—viz., the idea of what is in man as the reflection of infinite intelligence. We also have the process clearly depicted as the awakening of a "lively dream."

The question for us to consider is plainly not "how to train the ear," but "how to awaken this 'lively dream';" for out of this awakening will surely come a quickened capacity to perceive and receive the lively dreams of others.

And it should be noted that the answer must meet the exigencies of the individual, be he seven, seventeen, or seventy; for this, which Mozart describes as the "lively dream" of his manhood, was the same "lively dream" of the boy of four when composing simple melodies or the boy of ten writing an oratorio.

It must first be observed that children think and express simple unities. The flower is seen as a whole before the individual elements of petal and stamen are consciously discerned. In music thought the child should, therefore, begin with the simplest unities.

What, then, in music, is the simplest unit of thought? In other words, What is the first thing to do with the child that comes to the teacher to study ostensibly the piano, but in reality music?

Put to teachers in this way, the question has elicited from them some very curious answers, all the way from fingers to tones. The question, What is the simplest unit of thought in music for the tony of seven, seventeen, or seventy, finally brings out melody as the real answer.

Until melody is reached music is not a definite fact of consciousness. Recognition of tone or difference of tone is not recognition of melody. Consciousness of tone or difference of tone is not a consciousness of melody. Still further, failure to recognize so as to sing a tone or differences of tone is no proof of lack of melodic perception.

In this second lack of melodic perception, because of failure to discern differences between tones, whether they "move up" or "move down," the teacher who attempts to awaken this "lively dream" in the consciousness of the child will meet his first enemy, enter upon his most vital function—the removal of gravestones from the mind and heart of himself and student. For the battle is first in one's own consciousness.

"Cast the beam out of thine own eye, then shalt thou see clearly to cast the mote out of thy brother's eye;" is a most sensible utterance. What is this gravestone which buries underneath it the consciousness of the child, and says: "Intelligence respecting music

THE ETUDE

dead?" A material psychology of limitations, which denies the scientific utterances of the Christ: "The kingdom of God is within."

This psychology puts music into brains, ears, and fingers, and says: "Brains, ears, can not tell the difference between two tones; this child lives and moves and has his being in brains, and is, therefore, unmusical."

The Christ is saying: "Suffer little children to come unto Me."

Now, to illustrate the point and the same time answer the question of how to awaken melody, or, rather, discover the freedom of consciousness, let three extreme cases be cited.

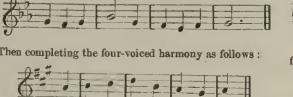
The first was a child of seven. The piddological laboratories would put the "unmusical" stamp upon her, because when given a simple melody response was a monotone utterance. When given a tone there was a seeming inability to recognize or to sing it. What was to be done? Simply let the child sing what she called songs, which were almost lacking in melody.

The child had but two twenty-minute lessons each week, and in about six terms the following melody by Schubert was played only twice:



In the presence of a large class of teachers she sang it, then wrote it, while singing, on the blackboard with absolute correctness in respect to melody and rhythm.

In her fourth year she conceived, sang, and wrote on the blackboard while singing the three parts to the following orally given melody:



Then completing the four-voiced harmony as follows:



While the melody was being played she thought out and sang a bass to it; then, while melody and bass were played, she worked out in the same manner an alto, and finally a tenor. At the end of her fourth year's work she played from memory, in a musical artistic manner, a programme including three piano and violin sonatas by Haydn and Reincke—the violin parts of which could sing while playing her own part—a Spindler sonata for piano, and a group of solo numbers from Reincke and Parlow, and this was done, be it noted, in only half an hour's work at home each day.

The second case was a child of eleven, who made no pretense of singing but talked down on *b* and *a* below middle *c*. Short poetic sentences were given her, and she began to try to express herself in song, and in from ten to twelve ten-minute daily lessons she was singing simple melodies given to her in a middle voice.

The third case was a young married woman who had never been able to "carry a tune." A simple line of poetry was put upon the board and she was asked to sing her thought of it. At the first effort only coarse and unmusical attempts to produce tones appeared. She was reminded that she was not asked to sing tones but to sing melody, and not only a fair melody but a pure voice appeared. No attempt was made to play melody for her, or to give her melody, for six or seven lessons, but she was required to produce her own melodies to given poetic lines. One of the last was as follows, to the words:

"Morning awaked, darkness is gone."



No restrictions are made as to subject, except that the essays must be in line with the character of the journal. We can not use historical or biographical matter in this contest.

The competition will close April 1st. The essays will appear in May. The judges will be the corps of editors of this journal. The length of the essay should not exceed 1500 words, and competition is open to all.

She remarked that she was not quite satisfied with the ending, and had tried it as follows:



but that also was somehow unsatisfactory. It was asked if the line of poetry suggested anything further to complete the thought, and in recognizing that it did, she discerned very quickly that her first intuition as to melodic cadence was the correct one. The completion of the couplet was thus given:

"Morning awaked, darkness is gone;
In the bright heavens shineth the sun."

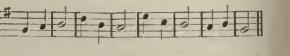
She was asked to complete the melodic setting, which resulted as follows:



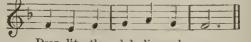
After this she was perfectly ready to perceive and receive melodies played or sung to her.

The synthesis of song—melody—is, therefore, the first step. Awaken the spirit of song, as song, no matter how simple or how childish the thought. Out of the poetic statement of the child's own thought bring forth melody; out of melody bring forth poetic utterance. In illustration, here is a first melody by a little girl in her seventh year for the words:

Go to sleep, baby dear;
Have no fear,
God is near.



Here is a little six-year-old girl's interpretation of the following given song:



Dear lit - the dol - lie, wake up,

And observe that she was not told anything about the rhythm of the song, but poetically discerned it.

These illustrations might be multiplied a hundred-fold, but it is unnecessary, for they are sufficient to prove that we do not need to consult ears to find melody in thought and heart; and also to show the first step in the process of disengaging and bringing to manifestation music the "lively dream" of mind and body.

PRIZE ESSAY COMPETITION.

The annual essay competitions which THE ETUDE has conducted for several years past have always excited great interest among our readers and contributors. They have been of value to THE ETUDE in bringing us into relations with new writers, frequently of originality and power. To the competitors we are sure they have been stimulating, in affording that incentive to the very best work that they can do.

We will show our appreciation of the support we have received in former years by increasing the amount of the various prizes. This time we will distribute \$110, according to the following scale:

First prize	\$35
Second prize	20
Third prize	25
Fourth prize	20

No restrictions are made as to subject, except that the essays must be in line with the character of the journal. We can not use historical or biographical matter in this contest.

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MORAL INFLUENCE OF MUSIC.

BY EDWARD BAXTER PERRY.

II.
(Continued.)

THE ETUDE

necessarily an agent in moral growth; it is generally considered that education tends to eliminate error in every form, and many writers since Socrates have insisted that sin is always the child of ignorance, and that wisdom and virtue are all but synonymous terms. Thus, because it is an educational factor, music may claim some credit as a moral force.

Third, perhaps the most valuable of all the indirect influences of music is its power to develop the emotional nature. Whatever has been said and whatever has been disputed in regard to music, it has never yet been denied that it appeals to and arouses the feelings. And this is just the direction in which we in America need civilization; for, as a nation, we are but ill-endowed emotionally with comparison with other races, and in comparison to our own gifts in other lines.

Physically and mentally we compare well with any other people, and we have many special gifts along spiritual lines; but it must be confessed that the average American is not very sensitive, not very warm, not very deep, and not very intense in his feelings; that he is, in short, a rather barren and sterile in emotional development.

Any more than any other harmless form of enjoyment which reaches the consciousness through the senses, like that produced, for instance, by the song of birds, the contemplation of a sunset, the color and odor of spring flowers. But seriously considered as a means of expression, the better class of music—that is, music which aims successfully at deeper results than pleasing the ear with melodious sounds—has unquestionably an indirect but powerful and manifold influence on human development.

First, it awakens a pleasurable perception and growing love of beauty, of symmetry, of the harmonious fitness of proportion, which acts as an unconscious but inevitable refining agent upon the individual taste, rendering it more and more keenly and painfully sensitive to the ugly, the coarse, the unlovely, in every form.

Taste gradually reacts upon and permeates the other elements of character, even to some extent the moral nature, and vice becomes imperceptibly more and more repellent, not so much because it is immoral as because it is vulgar and unesthetic.

Parents, teachers, and ethical philosophers have never realized what a safeguard, what an invulnerable, if invisible, armor against evil is a really refined taste and a sensitive, fastidious nature. The child who naturally dislikes dirt will keep out of the mud from instinct, because contact with it is disagreeable to him, and in later life he will take to the cleanest path from preference. Many a man of weak will, undeveloped conscience, and lax moral theories, has been kept all his life at least from the grosser forms of evil by a cultivated taste, which forbade to him low associates, low surroundings, and low pleasures. The man of real taste and judgment is rarely a vicious man, though many pretenders to such culture are so. If our young people would all come toabor fifth—physical, mental, and moral,—this cleanliness of hand and soul would serve very well in lieu of the godlessness to which it is akin.

Second, the true, earnest study of music, its deepest principles and broadest possibilities, demands and severely taxes every mental faculty and resource, and by exercise develops them. It is more difficult than Greek, more exacting than mathematics, more subtle than logic, more taxing to the memory than history. Four or five hours a day of serious study for four or five years would make any person, mentally well endowed, a fine and fluent master of several foreign languages; would fit him for almost any profession, and make him an expert in many. The same time and effort would make of him a very mediocre musician. In short, music, so often covertly sneered at by the college man as a fair but feeble sister, tolerated in leisure hours for her winsome graces, rather than for any more sterling qualities, as a suitable occupation for the weaklings of the class, in reality requires for success in her service more genuine and more varied ability than any other study in the whole college curriculum, and ought to be ranked at least as the equivalent of any other elective branch, not only in the confering of degrees and diplomas, but in considering the best method of obtaining mental development.

Singular, but true, it is, that while music appeals to the better class of feelings as does nothing else, it has little or no power to move the uglier emotions. Tears have been started, hearts softened, sorrows soothed, patriotism kindled, tenderness aroused, courage steeled, religion deepened, aspiration awakened by music often; but tears never was and never can be written a strain of music which would excite the passions of greed, avarice, gluttony, anger, envy and lust.

The love of music, whether one ever studies it or not, is always an inevitable sign of superior emotional development, and listening to music with real appreciation arouses, exercises, and develops the emotional nature of the listener.

The love of music, whether one ever studies it or not, is always an inevitable sign of superior emotional development, and listening to music with real appreciation arouses, exercises, and develops the emotional nature of the listener.

Music, properly understood, may become a potent force for good, because it furnishes the only medium of expression in which may successfully be embodied those transitory, exalted, supersensuous moods and feelings which come to us all rarely, in our best moments, and are more frequent and familiar to the really artistic temperament, but which even the language of the poets confessedly fails to express.

The best music deals most exclusively with these intangible phases of experience, and constant familiarity with so pure and lofty a form of expression, and with the softening, elevating, ennobling moods and sentiments which are its proper subject-matter, must tend to lift and refine, as well as to broaden and deepen, the heart and life of the student. A man is not only known, he is in a large measure formed, by the company he keeps, and daily companionship with genius in its highest moments, as embodied in these art works, can not fail to have its effect.

Esthetic pleasure, such as we derive from all truly great art works, in whatever form embodied, is the poorest, because the most impersonal and unselfish, form of enjoyment of which human beings are capable; the most absolutely free from all sordid worldly elements, the most wholly apart from all merely physical conditions and every form of self-seeking. Many philosophers and many religious teachers have preached of the degrading effects of pleasure, and many sensitive and conscientious souls have felt the force of their censures, but none ever felt such an impression concerning the pleasure experienced from good music and good poetry. The universal expression is rather that one is "lifted out of one's self" into a finer and higher life.

Art is the one point at which the circle of individual existence touches the infinitely greater circle of the universal. It is the golden gate in the narrow circumference of our little personality, ever open for those who seek it, through which we can escape from all the cares and sins and sorrows of our petty life into the immense arena of universal human experience, and can for a time think and feel and live and move and have our being with the greatest and most gifted of our fellow creatures, past and present. Every glimpse, however transient, into this broader, higher sphere, lingers with us as a memory and a hope, and stimulates us to struggle for a repetition and prolongation of the visits to a realm which the spirit instinctively recognizes as its native domain; teaches us to believe in and strive for the soul's higher possibilities, and to weary of the dust-dimmed tinsel of mere sensual delights.

Music, the most versatile of the arts, consequently the most varied and exhaustless in the esthetic pleasure which it affords, is therefore a potent lever, when properly employed, for the upraising of mankind. That every musician is not the highest type of man proves merely that the most powerful lever can not always raise poor humanity to the level of the angels and sustain it at that elevation for an entire lifetime. But even a temporary ascent into higher, purer regions is certainly better than groveling in the dust altogether, as would be the case with such men otherwise. Who desires religion because every professor is not a saint, or poetry because every poet has not always lived up to his ideals? No one can claim that the most faithless disciple would have been better without any religion at all; and none dare say that without his music the most unworthy musician and his thousands of listeners world not have been worse or that without poetry the poet and the world would have been better.

The mission of art and the artist is to crystallize and present to us, in enduring and attractive forms, the best in human experience. We should regard music precisely as we do the other arts, reasonably, yet reverently, neither as an incomprehensible emanation from Divinity, nor as a frivolous pleasure and pastime, but as one of the purest and most potent, though always human, agents for human gratification, elevation, and development.

An amusing incident was once told of Catalani. She was rehearsing at the Paris Opera House, and found the piano "too high." Her husband promised to attend to it. He brought the carpenter, and had several inches taken off the legs.

Vocal Department

H. W. GREENE.

CONDUCTED BY

"SHALL I GO TO THE CONCERT TO-NIGHT?"

THAT is the question which the cantors student revolves in her mind, and let us help her answer it. Yes, if the artists to appear are graded higher than yourself, not always omitting those near your own class, and why? There is hardly a teacher of eminence who has not written or told his pupils to attend all the concerts possible. One says, "A concert is a better investment than a number of lessons," which statement carries with it practically the reason for such an assertion. It emphasizes that the students who attend concerts have better *lessons* through the opportunity for observation than the studio can possibly afford. The goal of the singer is almost invariably public appearances, and the measure of one's artistic ripeness can not be made under any other conditions whatever. Control is the pivotal factor in artistic work. Beginning with the voice itself, which is attained through diligence and study, it extends to the nervous forces which dominate the body in which is seated the vocal function, and reaches out from one's self to all that is impressionable or sentient within sight or hearing. The development of control along these lines is most erratic, not only differing widely in individuals but in the relation the three phases of control bear to one another. One may, by assiduous practice, gain superlative control over the vocal instrument, but be such a slave to the vagaries of nervousness that the presence of one or more auditors entirely obscures what had been gained in vocal control by the absence of nerve control. —With the loss of the latter there is not the slightest prospect or hope of success in the third phase of our group—viz., the control of the auditor. Experience is unquestionably the great balancer of these three factors of vocal science, but the most direct and reliable ally of experience is observation. Primarily, one should gain familiarity with the atmosphere and spirit of the concert-room, studying it in all of its phases, settling as definitely as possible questions which can arise bearing upon one's own relation to such an occasion, before attempting an appearance.

We presuppose mental equipment on the part of one who considers public appearance, and one thus equipped leaves as little as possible to chance; therefore his observation has enabled him to attend to all the details of presence, such as entrance, poise, and dignity of bearing, expression of face, manner of carrying or holding music, etc. One will find, when confronted by an audience, an abundance of opportunity to exercise control, regardless of his care in preparation. He will feel, see, and know things in facing an audience which escape him when he was only a listener. Thus we find, without the necessity of going any further, an excellent reason for the master's advice to his pupil, but indeed this is not all, and perhaps was of the least moment in the estimation of the teacher who gave such advice. The teacher knows, as does also the artist, that the concert stage not only emphasizes but supplements instruction. Here the play of the imagination is quickened immeasurably. The power, the dash, the intensity, or the delicacy which the teacher has attempted to inspire in the pupil, or which the artist, who has long since passed from the hands of the teacher, realizes as an opportunity in interpretation, is quickened incalculably by the interchange of effort and appreciation under the stress of appearance. The listener is therefore able to avail himself of models which the studio or the parlor can not afford. Again, the observer can not ignore the effect lesson. His study will not be confined to the singer; he will profit by the artist's effect upon the audience as well. While praising or condemning them as one of them, he will not fail to profit by the lesson of what the factors either in art or selection are, that best please or fail to please

—Any art studied from a true standpoint brings forth noble ideals, and the contemplation of these leads to worth consideration. A study in any department of art or science develops both the mind and the soul. Real knowledge, however sought for and acquired makes one feel large, generous, whole-souled, humane—shall we add angelic?

CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING.

BY FREDERIC W. ROOT.

A NEAT, compact phrase embodying a truth is often a great help. Few, if any of us, are comprehensive enough in mental outfit to remember, even if we know, just the right thing at exactly the right moment. To aid both in knowing and remembering, for instance, that it is bad teaching to shower a mass of facts, precepts, and definitions upon a pupil; to give him music beyond his reach in order to "elevate his taste;" and more than he can accomplish for the purpose of stimulating his industry—to correct such pedagogic errors as these, Pestalozzi's maxim, "The measure of teaching is what the pupil can receive, not what the teacher can give," is of great value. In certain everyday experiences of life,—those which put our philosophy to a strain,—we can brace ourselves up considerably with the thought that the disappointment or chagrin is not so important as it seems to us, and with the old maxim:

"It won't count a hundred years hence."

If we have worked long and painstakingly, and yet do not seem to get the appreciation which we believe ourselves to deserve, the acid tinge which might generate in the disposition can be neutralized by Longfellow's line:

"Learn to labor and to wait."

Some of us, to remember the number of days in the different months are entirely dependent upon the jingle:

"Thirty days hath September," etc.

And so on with a host of these.

As to definitions, how often we see two persons travelling round and round in a circle, getting nowhere, in a discussion with terms which they understand differently—which are not clearly defined in the outset. Without a hint of definition the old French paradox might occasion endless dispute:

"Je suis ce que je suis; ainsi je ne suis pas ce que je suis." "I am what I am; but I am not what I follow."

But with the two definitions for *je suis*, "I am" and "I follow," opposition disappears.

In the study and administration of voice culture we need all the helps there are in this as in other lines. In the first place, voice culture in certain phases is a deep and elusive subject. In the next place, there are not many minds that can readily, upon the instant, put together the facts that they observe and make correct deductions from them. For illustration: Few can give immediately the right answer to so simple a proposition as this old and widely known one: A man buys a pair of shoes for five dollars, giving a ten-dollar bill to the dealer, who has to go to the bank to get it changed. After the customer has departed with his shoes and his change, the bill is returned from the bank as a counterfeited, and the dealer redeems it. How much does he lose?

In a company of people the answer to this is likely to be given variously as from five to twenty dollars. If the mental facilities will not work correctly in a commonplace problem so easy to verify as this, what endless error may we not find among those who pursue voice culture through the complications of taste, temperament, health, environment, education, inheritance, habit, and circumstances in general. At all events, it is best to fortify one's self with the clearest definitions, the best maxims, and the most approved formulas that can be had. Probably every teacher of long experience finds these thought-crystals forming day by day in his mind. It is the object of this article to offer some of mine, together with some that are more widely known.

Perhaps the most useful thought that a voice teacher or a singer can keep by him for constant reference is this: Take care of three points in making every tone—viz.: 1. Control the breath entirely with the breathing muscles.

2. Keep the jaw, tongue, neck, and shoulders undis-

turbed—relaxed, devitalized; let the attraction of gravitation have its way with them.

3. Place the voice—have the sensation of making the tone in the head, let the voice come forward, find the sounding board, bring tone to a focus. Or, more compactly:

1. Vitalize below.
2. Devitalize above.
3. Focus the tone.

There is never a wrong tone produced that does not need to be approached for correction by one, two, or all three of these avenues; and when these three conditions are right, the tone is as right for mechanical development as it can be at the existing stage of progress. A fourth consideration might be named with these three—that of register, the degree of thickness in which the vocal cords vibrate. But this would be only for corrective work. The constructive side of voice culture—the orderly building of the voice where there are no serious errors in the previous habit—is all in the trinity named above.

And, by the way, the extent to which groups of three prevail in voice classification is noticeable. There are three vocal organs :

1. The lungs (the bellows; the motive power).
2. The lips of the glottis (the vibrating reed; the sound-forming agency).
3. The cavity of pharynx and mouth (the sound tube; the agency of quality, including word formation).

Much is said in these days about other parts of the organism as resonating agencies. Without entering that discussion, let it be said, to simplify the subject, that any other part in the anatomy of the singer, if involved at all, must be passively acted upon, or is, possibly, auxiliary to one of the last named trinity; and if the singer sees that it is these three do their parts properly, he will find that all the rest has been included.

There are three forms of action to distend the lung cavity for inhalation :

1. The descent of the diaphragm (a part of abdominal breathing).
2. The lateral movement of the lower ribs (in costal breathing).
3. The forward movement of the breast-hone (as in clavicular breathing).

4. A fourth action—at the spine—is sometimes referred to as a convenience in teaching breath management; but it involves nothing beyond the trinity here given.

There are just three departments in complete breath management :

1. Taking breath (full, quick, noiseless, without drying the throat).
2. Holding the breath (by the body muscles entirely, no aid from the throat).
3. Giving out the breath.

There are three kinds of muscular action employed in giving out the breath during the singing of a long phrase :

1. At first the muscles with which the breath was taken are kept vitalized—held firm.

2. After the natural elasticity of the lungs has been restrained from letting the breath escape too rapidly at the outset, there comes a gradual relaxing of a part of this muscular constraint.

3. After this relaxing has allowed the breath to escape to the extent that it does at each exhalation of ordinary breathing, a different set of muscles compress the body in order to call into use a part of the residual air of the lungs.

There are three forms of exhalation in which the voice may pass from note to note.

1. Legato (including portamento).
2. Detached (including staccato).
3. Martellato (legato but with glottis action).



(This use for the word *martellato* is not general.)

One of the most common trinites in classification is the chest, medium, and head registers. This is a convenience in teaching; but theoretically this is not a good classification. A different treatment of the subject of register is, I think, advisable.

(To be continued.)

LONDON, November 15, 1897.

Dear Sir:—If you consider that my views on the general characteristics of American students of singing will be of any value to them or to your reading public, I willingly comply with your request that a few words from me upon the subject should appear in your esteemed paper, *THE ETUDE*.

I may say without exaggeration that my experience with American singers has been vast, considering that it has extended over a period of more than thirty years. I have had a great number of them, both advanced and beginners, and I have found the majority to be earnest, enthusiastic, full of ambition and determination to learn, while the female voices in particular are exceptionally brilliant and flexible, couched with great intelligence and quickness of perception.

These most valuable qualities, however, are, in too many instances marred by a degree of impatience to "get on" which causes them to neglect the preparatory work in rudimentary practice and to proceed too quickly to the esthetic part of the art of singing, in the erroneous belief that this will bring them more quickly to the commercial return which they desire. Now, everybody who is in the least degree conversant with the difficulties of the vocal art should know, that, however gifted by nature an individual may be, it is absolutely impossible to become accomplished singer if the technical part of vocal training he slighted or carelessly passed over. There are plenty of good voices and considerable ability to be found among Americans, but many of them wish to accomplish too much in too limited a time.

While every instrumentalist spends years of patient study and hard work to conquer the technical difficulties of their respective instruments, the singing student, coming for a single year of study in Europe, and often for much less, expects to be turned out in a few months a complete artist, quite ready to take a prominent place in the professional world. This mistake is a most common as well as a most disastrous one, and it is the rock upon which too many would-be-singers have been wrecked.

If students who come all the way from America could only be induced to believe that learning to sing is not a thing of six months or one year, and that there exist in the road to vocal perfection as many, if not even more, difficulties than lie in the way of an instrumentalist, there would be fewer half-fledged singers in the musical profession who believe that they can impose themselves upon the public simply by advertising themselves as pupils of eminent teachers, from whom they may have had some lessons, but carefully withholding the length of time spent under the guidance of these teachers. This class of singers soon find to their disappointment that the public is not so easily deceived.

Another result of this impatience to get on rapidly is that, after a month or two with one master, they find the progress to success and fame not the rose-strewn pathway they had anticipated, and, instead of asking themselves seriously whether or not they are honestly doing their utmost to help their master in his teaching, they fly impulsively to the conclusion that they have fairly "tried" Signor, or Herr, or Madam _____.

After this relaxing has allowed the breath to escape to the extent that it does at each exhalation of ordinary breathing, a different set of muscles compress the body in order to call into use a part of the residual air of the lungs.

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Yours faithfully,
ALBERTO RANDEGGER,

Professor of Singing at the Royal Academy of Music and the Royal College of Music, London, England.

To THEO. PRESSE, Esq.

BY J. EDMUND SKIFF.

The following article from the pen of Mr. Skiff is in response to an agent appeal from me to give his opinion as to the value of vocal music as a means of a livelihood to those who are afflicted with the loss of sight. When he entered upon his duties as musical director at the Batavia State School for the Blind, it was his desire to make all the blind children cope with such conceded difficulties, but the combination of earnestness and sympathy with which he entered into the work has not only marked him as a teacher of exceptional power, but has commanded him the legitimate authority of the most professional voice. The subject must, perforce, appeal with great directness to those who are striving to solve the problem as to how our unfortunate brothers and sisters who walk continually through the darkness of night shall not only taste themselves of the joys of expression through vocal music, but feel the satisfaction of giving pleasure to others, and justly merit a share of the world's patronage for this. —ED.]

Is there any reason why a person, deprived of eyesight, should not sing as well, or even better, than his more fortunate brother? Let us look at the matter from two sides: the difficulties with which he must contend, and the advantages which may accrue to him. If a person loses one of his senses, the others seem to be strengthened or made more acute. Thus a person losing his sight, as a rule, becomes quicker of hearing and makes many finer distinctions by means of this sense than a seeing person; thus, in his misfortune he may be a positive advantage to him. Again, loss of sight, particularly if from childhood, makes the person more imaginative and often times more poetic. Both of these features, if not essential to a musician, are most certainly very desirable. A blind person may be blessed with just as good physical resources for the making of a good voice as though he had sight. He may be just as intellectual and have all the qualifications of an excellent musician; why, then, should he not sing?

Accepting the fact that a blind person can become a vocalist of high order, let us look at the business side of the question. In a professional way we have as a means of obtaining a livelihood the opera, oratorio, concert, and church singing. Which of these is best suited to the blind singer? Opera is surely out of his reach and cannot be considered. Oratorio is possible, but not probable, and so our list is down to concert and church singing and private teaching. The concert field as a means of livelihood is, to say the least, tickle. The world is enthusiastic over one artist to-day, tomorrow another takes his place, and he passes by to be forgotten; but may not the blind singer have a chance in this swift passing age? Let us consider a little. To begin with there are not many blind singers before the public. We have most excellent blind pianists and organists, but to my knowledge few blind singers of renown. The repertoire of a singer need not necessarily be large, as the programmes of all artists are in a measure repeated in different places, and the amount of memorizing and constant study would not be so great as in some other lines of vocal work. Thus it is evident that in this field there is a chance, at least, for a blind singer to distinguish himself.

The church is surely a desirable position and one in which success can and has been attained; it means, however, a prodigious amount of work. Every hymn and anthem must be memorized, a music reader to dictate music is a necessity, and all music to be used must be either memorized at the time of dictation or written out in the notation of the blind, a system of raised dots to be memorized later. A good church choir would undoubtedly have in its repertoire at least 100 anthems from which to select the Sunday programme and which would be continually added to as occasion demanded. These would be necessary in addition to the work at Easter, Christmas, etc., when special services are required. Besides the anthems, there are all the hymns—words and music—to be thoroughly learned. If one were to ask a seeing person to do this amount of singing without notes, unless he were blessed with an phenomenal memory he would say it was an impossible task. But let me say here that I am strongly of the opinion that the intelligent blind singer could, and if ambitious would, accomplish it.

The tendency of the blind is to extreme nervousness,

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which is a great hindrance to vocal work; but in a way, as in interpretation, it is often times of advantage, as a quick, nervous person is more susceptible to poetic rendering than the placid person without temperament. But the nervous person is a difficult one to teach, as the inclination to rigidity of all muscles of the body when under the slightest excitement is disastrous to good vocal work.

A matter of no small moment is the personal appearance of a blind person. Many times there are peculiarities of appearance and expression which are lifelong habits, and very difficult of overcoming. These would be very annoying to the sensitive listener.

Vocal teaching without one's eyesight would be difficult, and while some success might be attained, it is doubtful if one would become an eminent teacher of the voice.

In summing up, it becomes evident that the blind person, if given a voice by nature, can make a success in the line of vocal music; and while there are tremendous difficulties to be overcome and much hard work to be accomplished, it is not equally so with all who wish to become true artists? Given exceptional talent and a beautiful voice, I should encourage a blind person to entertain hopes of success as a vocalist.

The opinions here given are the result of several years work among the blind.

We have in hand for immediate publication a new book by the distinguished writer, Mr. W. S. B. Mathews, entitled "Ten Evenings with Great Composers." This work is intended to furnish a manual for musical clubs and for individual students in forming an idea of the peculiar beauties and characteristics of the greatest composers in instrumental music. Those upon the list are Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, and Liszt. The method of treatment is a little like that suggested in "How to Understand Music." A programme of selections of one or more of the composers is taken, calculated to occupy an evening. These works are put together in such an order as to be heard to their mutual advantage and to bring out the beauties of the different works. Comments, explanations, and annotations are made in which the peculiarities and individualities of the composers and of the several works in the programme are brought out in the clear manner so well known to distinguish this writer. When three or four of the composers have been heard separately, there is a programme bringing together strong examples of their works for closer comparison. In addition to the programmes and the annotations directly appertaining to them (which could very well be read in connection with the performances at a musical club), and, in fact, were perhaps intended for this purpose, there are three essays of a more general character, the first being upon "Moving Forces in Music," showing how the art of music has been developed in part from the people's song and in part from poetic ideas; "Bach and Hindel in their Relation to the Art of Music," showing the importance of the time when they appeared and their fruitful influence upon later times; and "The Typical Musical Forms," a succinct explanation of the principles of musical form and of the peculiarities of those illustrated in the programmes. Special offer on this work is fifty cents; positively close this month.

* * *

Music teaching in this country is lacking in two vital points. First, every music pupil, no matter what his branch of music study, should learn how to sing at sight. This is to teach him and to establish the habit in him of thinking all music vocally. This would make his notes music, instead of the music, notes. He would then know how to think music; he would read what the notes stand for, not the notes only. The second point is sight-reading of instrumental music. It is acknowledged that the good sight reader is as far ahead on every piece he learns as takes the poor reader time to practice up to the sight-reader's first reading. But that is only a small part of the practical value of being a good sight-reader. It is often desirable, and many times necessary, to read well at sight. Besides all of this, the good reader gets into the content of a piece much sooner; he gets more out of his music, enjoys it more, learns very much faster many more pieces, has much music at momentary command—all of that up to his grade of sight-reading—and, therefore, becomes conversant with great quantities of music.

* * *

SELF-COMMAND sufficient to enter at once into the spirit of what one is performing is one of the most desirable acquirements for the musician. It can be cultivated. The student generally waits until his emotions become excited through the influence of what he is performing—takes it as he does his breath, as a matter of course, as something about which he has no concern or susceptibility. But this is wrong. He should strive to gain the ability to throw himself at once into what he is performing and feel its contents to the fullest. Chorus singers need especially to cultivate the ability to enter immediately into the spirit of their work. Instead of waiting until the heart opens to the emotional effects of the piece, open it by force of will at the outset; invite the musical influence to enter at once, and not wait until it forces itself in.

* * *

ANSWERS TO VOICE QUESTIONS.

A Some—*etc.*—The first remedy for correcting a tone that is too nasal is prolonged practice on the vowel *o*, with the lips in strict conformity to the shape of the letter.

I would advise a person who was uncertain about respiratory methods to purchase Leo Koder's book, which is one of the most extensive treatises bearing upon that subject ever published; it is entitled "The Art of Breathing."

The reason some young girls do not sing and it easily is probably because the middle register is being trifled upon by the chest. If all the tone emitted is taken in the descending scale, beginning at G, the effect disappears.

E. V. A.—You have evidently not followed the Question and Answer Department in previous numbers, but am glad to repeat, that the vibrations of the vocal waves are subject to the will of the singer, and are very effective when used in this way. The remote effects of the voice in that respect are not perceptible, but the proximate effects from definite and sustained tones, are. It is not necessary to touch the vocal folds to give a correct vocal method, the vibrato will always be present to a greater or less degree, to control it will be the pupil's responsibility.

* * *

THOUSANDS of teachers say that Landow's "Reed Organ Method" is the best organ instructor on the

market. It is called "An Epoch-making Method." It was the first book to treat the reed organ as a reed organ, and not as if it were an abbreviated edition of the piano or pipe organ. Then, too, its selections are fresh, pleasingly musical, formative, and up to a high standard of taste. Teachers who have never studied the reed organ, find its annotations put them in possession of the distinctive points of difference between the piano, pipe organ and the reed organ. We also publish four books of organ studies—studies which cover all points of organ technic in carefully selected studies and pieces, all of which are pleasingly musical. We have on our list about 100 fine pieces in sheet music form, arranged and adapted for the reed organ. Send for these works and learn what a great advance they are upon anything else in the market.

* * *

OXFORD inquiry of the other dealers I find that it is a general complaint in the setting of yearly accounts that in some cases there are misunderstandings which cause a great deal of dissatisfaction; by tracing them it is found that invariably the trouble has arisen from patrons attempting to keep their own accounts of what has been used. I speak particularly of "On Sale" music. Music is taken out of the package and neglected to be put down on their account which they are keeping; some one takes music which, of course, does not get down; the music may be mislaid, in with other old music; and in almost every instance they forget entirely the transportation charges, which we have paid out and which are charged on our account against them. These things amount up, and at the end of the season cause trouble. We know what we send—we are positive on this score. There is seldom any trouble about what money is credited, and therefore the only thing that is left, where there is a doubt, is the value of the music which is returned. Now, if each of our patrons who return music to us will simply take an account of the number of pieces and books which they return they can tell the moment they receive their credit memorandum, which we send, whether they have received proper credit or not. While it would be better, perhaps, to take the prices, yet it would be a great help even to have the number of pieces, because we could then say positively to them the proper credit has been allowed, and in this way we could prove to the person to their satisfaction—at which we are aiming—that the account is correct as we have it.

* * *

We will publish during January a volume of easy dance music. It will be entitled the "First Dance Album," and will contain only music of the first and second grades, consisting of the best we have in our catalogue and about half a dozen pieces which have not yet been issued by us. The selection has been made with the greatest care and the extra pieces have been added to make the volume a unit. For a volume of easy pieces nothing better can be had. It will contain about eighty pages, and very few of the pieces will be more than two pages in length. We will make the special offer price, for the month of January only, thirty cents, postage paid if case is sent with the order. Patrons having good open accounts with us may order the volume to be charged, but in such case the postage would be charged additional. The offer will not be continued after January 31st, and we would advise every one who wishes an attractive volume of easy dance music to order one of more copies of it.

* * *

"How to Teach: How to Study," by E. M. Sefton, will be issued some time during the current month, but we will continue the special offer on the work until

February 1st. This work is one that sets forth the principles of teaching in a clear, concise manner. There are so many things connected with the art of teaching that can be learned only from extended experience in practical work. This little volume embodies many valuable principles that every young teacher should be familiar with before launching out into the profession. Those who have been teaching will be equally benefited by a careful study of it. The chapters from the book which appeared in THE ETUDE from time to time will serve the purpose of showing the character of the work. The special offer price on this work is twenty-five cents, postage paid if cash is sent with the order. In one of the numbers of THE ETUDE the price was advertised as twenty cents. This month will positively be the last of the special offer on this work.

* * *

OUR new novel, "Alcesteis," has given the greatest satisfaction to all who have read it. It is a tale of absorbing interest and at the same time thoroughly musical. The retail price of the book is \$1.00; the special offer price is herewith withdrawn. We would advise every one to read this book, as it is most stimulating to all music students. It will not be sent out on approval, or "on sale."

* * *

WE will place on the market during the current month a volume of pieces which is to follow the volume of "Standard First and Second Grade Pieces for the Piano" which we recently issued. This new volume will contain pieces of the third and fourth grades, and will be called "Standard Third and Fourth Grade Pieces for the Piano." Mr. Mathews has given the greatest attention to the careful selection of these pieces, which are to be used in connection with his "Standard Graded Course of Studies for the Pianoforte." In other words, this volume is intended to supply material that is to be used in connection with the third and fourth grades of the "Standard Graded Course." The volume is now in the hands of the binders, and our special offer on the work will be good only during the current month. The retail price of the volume will be \$1.00, but our special price for the month of January is thirty cents, postage paid, to all who send cash with order. The volume will be delivered to all who subscribe for it as soon as it is ready.

* * *

EXTRAORDINARY OFFER.

FOR the month of January we will make an extraordinary offer on all the new works we now have in course of publication, to be sold in sets only, each book to be delivered as soon as it is ready. The offer is made on the following five new and important works:

"Ten Evenings with Great Composers," W. S. B. Mathews.

"First Dance Album."

"How to Teach: How to Study," E. M. Sefton.

"Standard Third and Fourth Grade Pieces," W. S. B. Mathews.

"Harmony," Dr. Hugh A. Clarke.

At retail price these works would cost \$5.00, and volumes of this kind are subject to a very small discount to the profession and trade. We will send these five works, as fast as issued, postage paid, to all who will subscribe for them, with cash, for \$1.00. This extraordinary offer is good only for the current month, as at least three of the works will be ready for delivery before February 1st.

It is unnecessary to call the attention of our readers to the advantages of this offer. Those who have been taking advantage of our special offers know what all this means. It is necessary that quick action be taken to secure one or more sets of the works, as we positively will not fill any orders at the special price after this month. Patrons who have regular monthly accounts with us may order the works to be charged, but in that case postage will be charged additional.

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the greatest modern artists, Gabriel Max. It represents one of the highest of all human endowments—inspiration. It is most divine than human. The subject has been playing Beethoven's Sonata, op. 27, No. 2, familiarly called "Moonlight," until all at once the spirit of the composition opens up to her, and there comes, as it were, a greeting from the spirit of the composer, which is figuratively shown by the masculine hands of Beethoven. The attitude of the girl is that of awe. The face is one of extreme interest; outwardly there is only a suggestion of the deep felt emotion. The picture, framed, will be very suitable to hang over the piano. Those wishing larger and better copies can have them for only twenty-five cents, put up in large heavy tubing. This price is only for this month.

* * *

DURING the past month, as usual, we offered musical books at a great reduction for the holidays. The result was that most of our patrons took advantage of this chance, in their own interest or that of their friends. The prices were very low and can not be continued under circumstances; all holiday prices expire on the 1st of January. The greatest success about this holiday offer of books is that it is appreciated more and more each year. Our patrons can readily understand that from a financial, business standpoint, at the prices given, no matter how much we sold, it could not be called a great success.

* * *

THE general verdict with regard to our December issue has been that it is the best issue we have published. This is certainly very gratifying to us. It is our aim to make each issue of the journal more valuable in every way possible than the previous one. In order to do this successfully we need the co-operation of each and every subscriber.

The majority of our subscribers expect with the December issue; we want your renewal first. This is of the greatest importance. If you have been satisfied with the journal in the past, we promise you there will be no reason in the future for you to change your opinion. We are making arrangements at the present time to still further increase our contributors' list from among the highest and best authorities and teachers in the whole land. Can you afford not to be in touch with the doings of the musical profession in general when the cost is so small? The second item of importance is that we want new subscribers. Can you not, in sending in your own renewal, obtain one of the special premiums offered on the notice which we send to each subscriber as it expires? The premiums are very liberal and are made up of articles of value to every musician. If you can obtain three subscriptions your own will be renewed for one year free. Send for our complete premium list; free sample copies to assist you in obtaining new subscriptions to send in with your own renewal. Our list has been built up in this way and we hope for a continuance. We can say truthfully that the journal was never in a more prosperous condition than it is at the present time.

During the month of December we have received several clubs from teachers and colleges where they have sent to us the names of their entire classes as subscribers to this journal, adding the subscription price on the music bill. One school in the South has sent us the names of forty-eight of its scholars.

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We wish to draw attention to our new music "on sale." This consists of ten or twelve of our latest compositions—those just published—sent out monthly, during the busiest part of the teaching season, from November to May. This music is billed at our usual large discount and is returnable at the end of the season. If you wish any further information, write to us for our circular or let us have your name that we may send the packages.

* * *

FROM the words of commendation which we have received we thoroughly believe that our motto of "the quickest mail-order house in the country" is stoutly upheld. To do this it means that every order which is

received to-day is attended to to-day, no matter whether it is received in the 9 o'clock mail in the morning or the 5.30 in the evening. Our corps of clerks is sufficient so that no matter how much we receive at the last minute it is always attended to. The publisher of this journal supplies anything in the line of music. We cater particularly to the college and teachers' trade, giving advantages which it is impossible to obtain elsewhere. If you have not dealt with us before, we want you to send for our full line of catalogues. It is our earnest desire to give satisfaction to each and every one of our patrons, no matter whether they are large or small buyers, and no matter what the cost is to us. Correspondence is solicited on any of the above points.

* * *

AS a special incentive to the many of our subscribers who are at the present time working for clubs for THE ETUDE,—as this is the time of year when it is most possible to obtain them,—in addition to the premium which they will receive anyhow, we will offer during the month of January three special premiums for the three largest clubs sent in during that month. These premiums will consist of valuable musical books; the first, we will say, will be the well known "Encyclopedia of Music," in three volumes, published by Scribner; the other two will be made up of valuable musical literature. We will publish the names of those obtaining these premiums in the March issue.

* * *

DURING the current month we are reprinting Mr. Thomas Tapper's well-known, although not aged, latest book of musical literature—"Music Talks with Children." This is a most attractive book, inside and out. It is one of the most helpful and inspiring books about music and music study that ever was written. The remarkably few books on music intended for children would of itself make this work welcome to thousands of readers. If you have not this book in your library, by all means send for a copy. It retails for \$1.25, upon which we allow our usual professional discount. We would also send the book for examination. The binding is very attractive.

* * *

SEE details in another column with regard to the prize essay contest. It may interest you. Our past prize essay contests have aroused a great deal of latent literary ability. See page 22.

* * *

IN raising clubs during the present month we would draw your particular attention to the premium mentioned last month for the first, and also advertised in the December issue of the Eagle graphophone. This is as complete a talking machine as it is possible to obtain, notwithstanding its low price. It is needless for us to say that it is perhaps the most interesting and valuable invention of the present day. It is hardly to be compared with a music box; although it is all that a music box is; it produces accurately the music of an entire orchestra, plainly and distinctly; it sings songs, giving you the natural tone of the singer's voice; anything in the way of music or speaking it reproduces. We can thoroughly recommend it to give the greatest pleasure and satisfaction of anything which we could possibly offer you. The price is not large, nor the number of subscriptions great (fifteen) which is necessary for you to obtain this instrument. For further details we would refer you to the advertisement in this issue.

* * *

"MOVABLE Musical Notation," which we announced in last issue, consists of all the musical characters made of black cardboard and enlarged to be proportionate to a staff the lines of which are of an inch apart.

It is recommended by our leading teachers, not only because it makes the first steps in music attractive to children, inspiring even the unimpassioned, but also because older students have found it a great help in the study of

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harmony, where its increased size helps to eliminate mistakes and its suitable character does away with the annoyance of "rubbing out." Price \$3.00.

THAT Landon's "Sight-Reading Album" is meeting a need in music-teaching is evident by the great numbers of advance orders that we are daily receiving for it. The special offer will be withdrawn January 31st. The work gives embodiment to an entirely new idea. Be sides the value in sight-reading, which it teaches so that the pupil can learn to read rapidly, its mode is of such a high order that it has great value for refinement of taste as for general musical instruction. Teachers of experience will be pleased to find in it some of the shorter movements from their favorite classics. All such teachers know that practice on the greater part of sonatas and such like music is but a waste of much of the pupil's time, for there are but a few really musical movements to modern ears in them; but to find these more musical numbers edited for a distinct purpose in this book will save the pupil much of unproductive drudgery which is too often inflicted by the daily practice of music in which he can find no pleasure or interest. Every page this book stands for a musical purpose, and every place shows that its composer was under the influence of the divine fire of creative impulse. Every teacher should send for a supply of our special introductory rates of 35 cents, postpaid, or if charged, the postage will be extra.

* * *

HAVE you studied over the new edition of Dr. Mason's "Touch and Technic," volume 1? All teachers using this method should own a copy of this new edition for its new material and new ways of putting things. There are several important improvements, and the descriptions of the different kinds of touch are entirely rewritten. The volume also gives several hints as to the use of the material in the other volumes of the series.

* * *

To read along the lines of one's activities is an absolute necessity. Too many teachers and students neglect this. Self-satisfaction, self-esteem, and the inherent indecision of our natures hinder us from making an economical use of spare moments. With a good musical magazine at hand during work periods, a teacher can read a paragraph, article, or page while waiting for some tardy pupil. The cultivation of the habit of using spare moments in reading will make a person well informed within a few years.

* * *

OUR customers are ordering in larger and larger quantities the "Writing Book," by Mr. Landon. In our correspondence frequent mention is made of the practical value to students that the working out of time and other problems is to them, as shown by better sight-reading and greater accuracy in time. Music schools use it for large classes, and many private teachers form classes which meet on Saturdays, using the book for weekly class work. But the great majority of teachers spend a few minutes of each lesson in laying out work for the pupil to do in it, and in correcting and explaining the exercises. It is published in one volume at fifty cents, and in two volumes at thirty cents each. It is the largest and most complete book on the subject in the reed organ.

Landon's "Reed Organ Method" teaches the reed-organ touch and style, putting the pupil in form for doing acceptable playing on this popular instrument. Piano teachers who feel more or less uncertain of their mastery of the possibilities of the reed organ and how best to teach it, will find in these works exactly the suggestions that they need for teaching the instrument successfully.

* * *

THE sale of our reed-organ music is rapidly growing. Teachers find that what we claim for it is true; that it is, first of all, delightful music as music, and that every piece is adapted to the reed organ and that it is not piano music and that it is not pipe-organ music. The sheet music and the four books of studies contain exhaustive directions for getting the best effects from the reed organ. Landon's "Reed Organ Method" teaches the reed-organ touch and style, putting the pupil in form for doing acceptable playing on this popular instrument. Piano teachers who feel more or less uncertain of their mastery of the possibilities of the reed organ and how best to teach it, will find in these works exactly the suggestions that they need for teaching the instrument successfully.

* * *

BESIDES the three books of Duets edited by Mr. Presser, we have several easy books in sheet music of easy duets, some for two pupils and others for pupil and teacher. This kind of music has proved of great inspirational value to all classes of pupils, especially to young pupils while they are gaining sufficient skill for playing even the easiest music interestingly. The duet allows them to play a melody easily while the teacher fills in harmonies and secondary melodies that make the pieces musically pleasing and interesting. Ask for a selection to be sent you by the "On Sale" plan.

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MUSIC IN THIS ISSUE.

HAVE you read "Is Marvel?" "Reveries of a Bachelor"? Did you not enjoy it? Then play over the "Reveries" by Wolf that is published in this issue, and try to put in your playing the same dreamy, contemplative spirit that Mr. Mitchell wrote into his "Reveries." We consider this piece perfect gem, particularly the middle portion in E-flat, with its brooding undercutting of thought or emotion, in the left-hand passage. It is well worth careful study from the artist as well as the amateur.

* * *

"ALBUM LEAVES" without number may be found on publishers' shelves as well as in the hands of pupils and teachers. We have used two of the music pages to bring before THE ETUDE readers one of the gems of the favorite style of composition—"Album Leaf," by Kirchner, revised by Constantin von Sternberg. It is not easy to characterize this composition. It is one of the kind that can be interpreted in several ways, largely determined by the player himself. In general, we can call

attention to a semi-capricious character that seems to predominate in it. It is easily within the playing ability of the majority of our readers, and yet the piece is found on the concert programmes of the greatest artists.

HUNGARIAN music is a subject that fascinates students and public. Liszt's powerful personality and his great use of national characteristics stamped a permanent impress upon musical taste. The "Magyar Dance" which we print in this issue is from one of the national Hungarian operas by Franz Erkel, a famous Hungarian composer. The first movement, with its rush of sixteenth notes, is a musical equivalent of the impetuosity, quasi-oriental nature of the Magyar race, and the sharp accentuation and syncopation that appear throughout the piece reveal the irregular, fitful, emotional outbursts so characteristic of this people. And then note the tender, plaintive melancholy of the second portion. It is truly a gem, and if played with sincere desire to penetrate its emotional content and to display it can not fail to interest and please any hearer.

We are proud of the vocal music in this issue. The first, a new song by Rheinberger, is a most stirring song which fitly illustrates the thoughts of a soldier "Before the Battle." The strong march movement of the accompaniment, which is persistently heard from the beginning to the end, joined to a melody that almost sings itself, —bold, vigorous, manly, with the true soldier ring in it,—this combination, so well done by the German master, gives a song that the baritone, particularly, in search of a "hit" can not afford to overlook. Of course, it can be sung by other voices, although best suited to a baritone voice of considerable compass. The translation is faithful to the original, and can be used without hesitation by those who can not sing German.

WHAT magic there is in the name Paderewski! The word recalls the wonderful fascination of his playing. The same subtle quality of charm is inherent in his compositions, of which we print "Au Soir" (At Evening), edited by Dr. Robert Goldbeck. We need not call attention to the piece in any particular manner. It tells its own story, its possibilities, better than we can. The player will feel greatly indebted to Dr. Goldbeck for his careful and thorough editing.

CHARACTERISTIC, everything characteristic, is the cry from the public. Music must partake of this character. We give another example, founded on Spanish dance figures, "La Princessa," by Otto Merz. The effect of this lies entirely in a careful observance of phrasing and dynamic marks. In playing this piece, do n't you think you can add a little color to the melody in the left hand by playing a violencello tone color?

STILL another example! This time rather more of the programme type. "The Village Blacksmith," by Carl Heines, with which we have printed Longfellow's beautiful poem, needs no comment, it seems to us. A reading of the poem, a careful mental assimilation of it, can not but help the player. We believe in this constant relation of music and poetic content. It is a necessary adjunct to expressive playing. Can you find the places at which the smith and his apprentice are using sledge and hammer, and where the former is hammering the tough metal into the shape he wishes? Can you find his meditative moments?

THOSE of our readers who are fond of four-hand playing will, we are sure, be pleased with "A Coquetish Smile," by Engelmann. It is its own interpreter—a brilliant, melodious piece, but not very difficult; good for drawing room as well as concert use.

LOVERS of the English ballad type will certainly be pleased with "Sea Dreams," by Moir, the composer of the popular "Best of All." The poem is one of Westleigh's singable lyrics and is full of delightful pictures. The music that the composer has wedded to the words is a delightful setting of the poetic idea, a musically work, and yet without presenting no technical difficulties, requiring sympathetic treatment rather than vocal display. We are very sure this piece, a new composition, is going to prove a popular one.

TESTIMONIALS

Thanks for prompt attention to order and appropriate selection of music. I have decided to keep the whole selection. MISS VIRGINIA C. CASTLEMAN.

I find the collection, "Standard First and Second Grade Pieces," contains a number of pleasing and excellent pieces. FRANCES C. GREEN.

The work "Pianoforte Study," by MacArthur, I have received and find it a very interesting and instructive work; it is also a valuable addition to musical literature and should be read by every student of music.

MAY ORAN.

"Pianoforte Study" by MacArthur received, and I think it of great interest to the earnest piano student; a book that not only piano players should read, but parents who hope to have their children become musicians in the proper sense of the word.

J. F. ALDERFER.

MacArthur's book just received, and am delighted with the frost of good things in it.

FANNIE E. WAXLER.

Dr. Clarke's "Pronouncing Dictionary" arrived in good shape. I like it very much better than any other I have ever seen, as the pronunciation helps the pupils very much.

J. MONROE HOBSON.

The copy of "Clarke's Dictionary" just received surpasses my expectations.

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